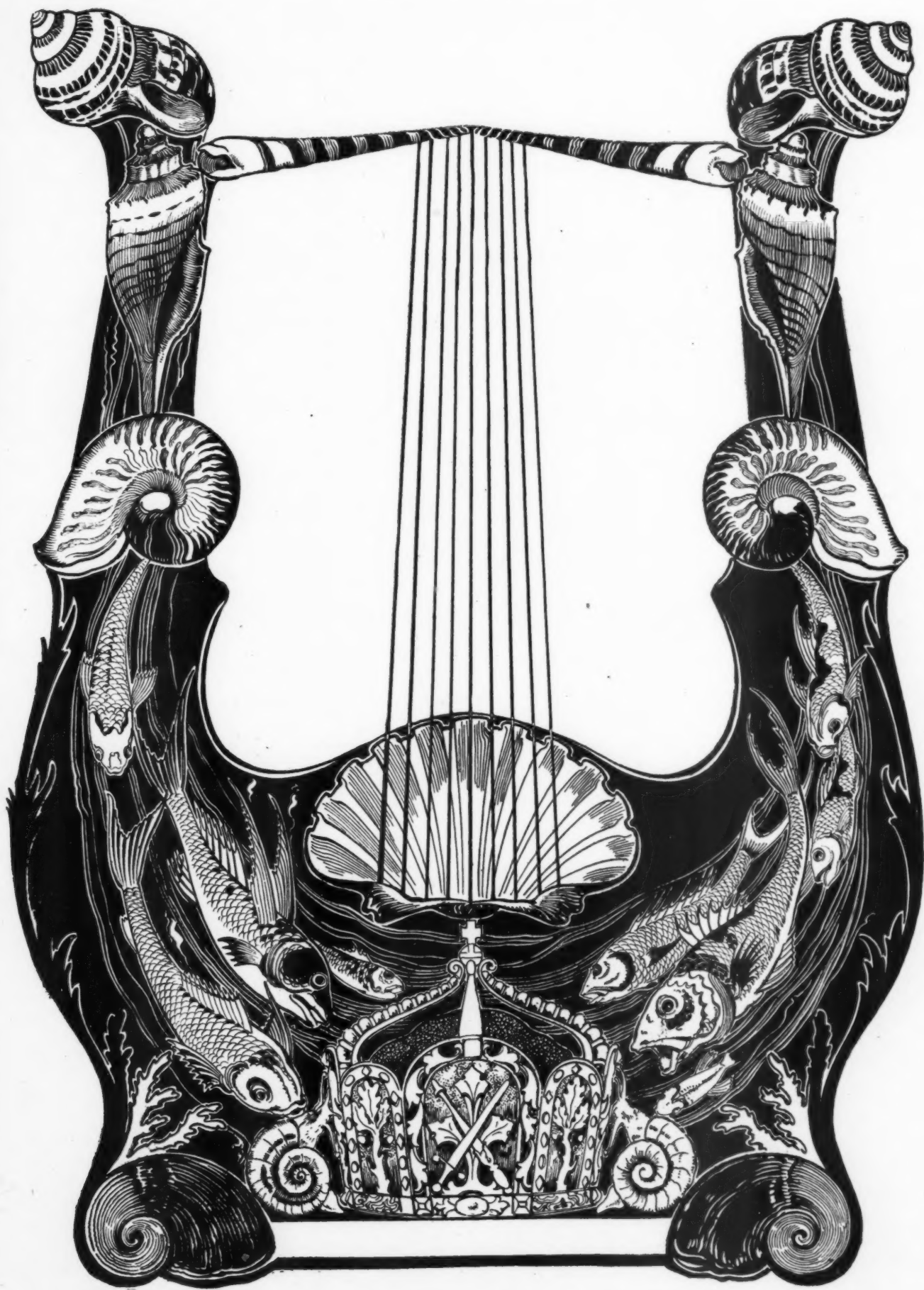


# The Art Amateur Working Designs.

Vol. 43. No. 2. July, 1900.



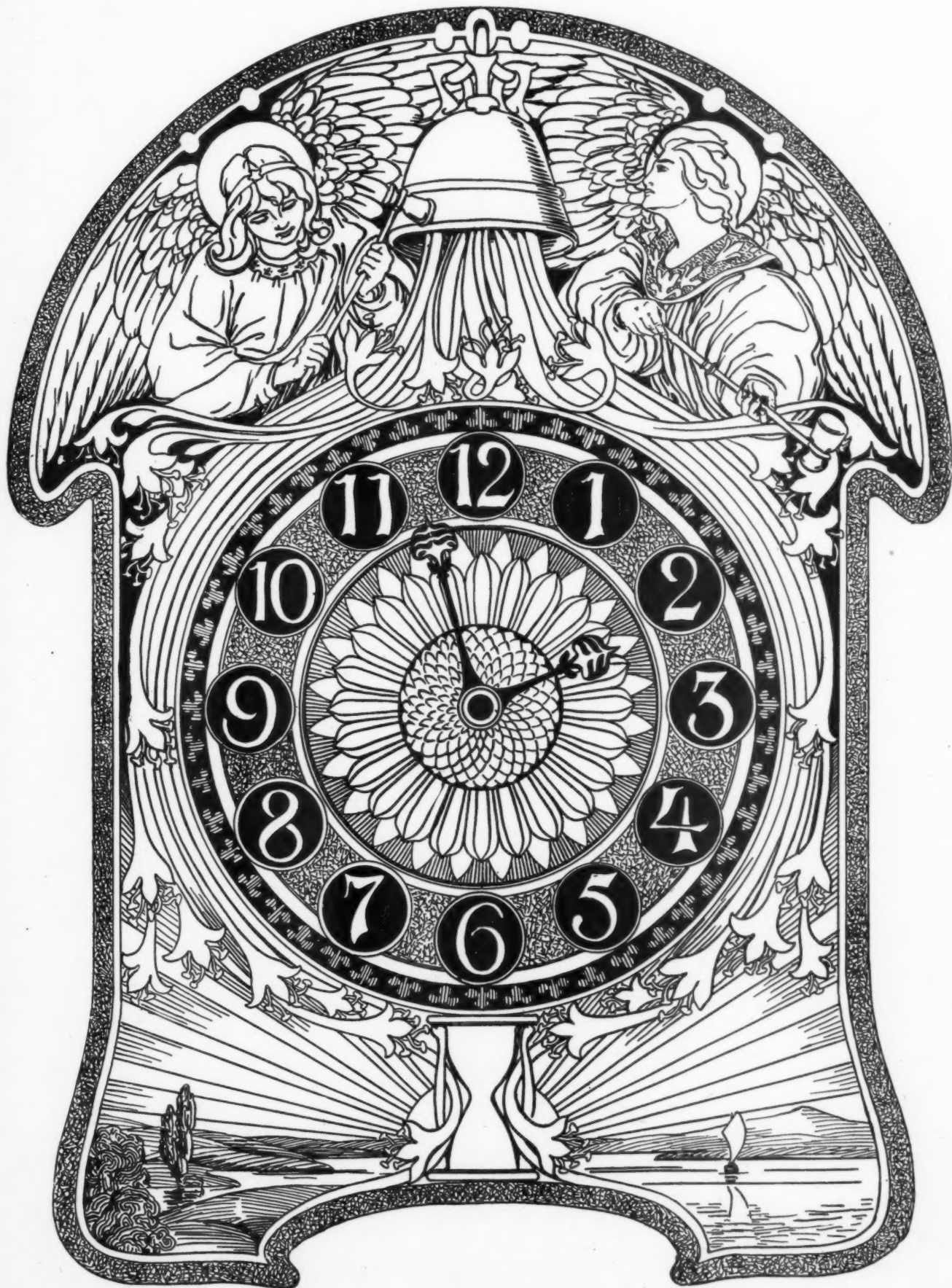
NO. 2002.—DECORATION FOR THE SIDES OF A MUSIC PORTFOLIO. FOR EITHER LEATHER OR WOOD.

The American Harp



# The Art Amateur Working Designs.

Vol. 43. No. 2. July, 1900.

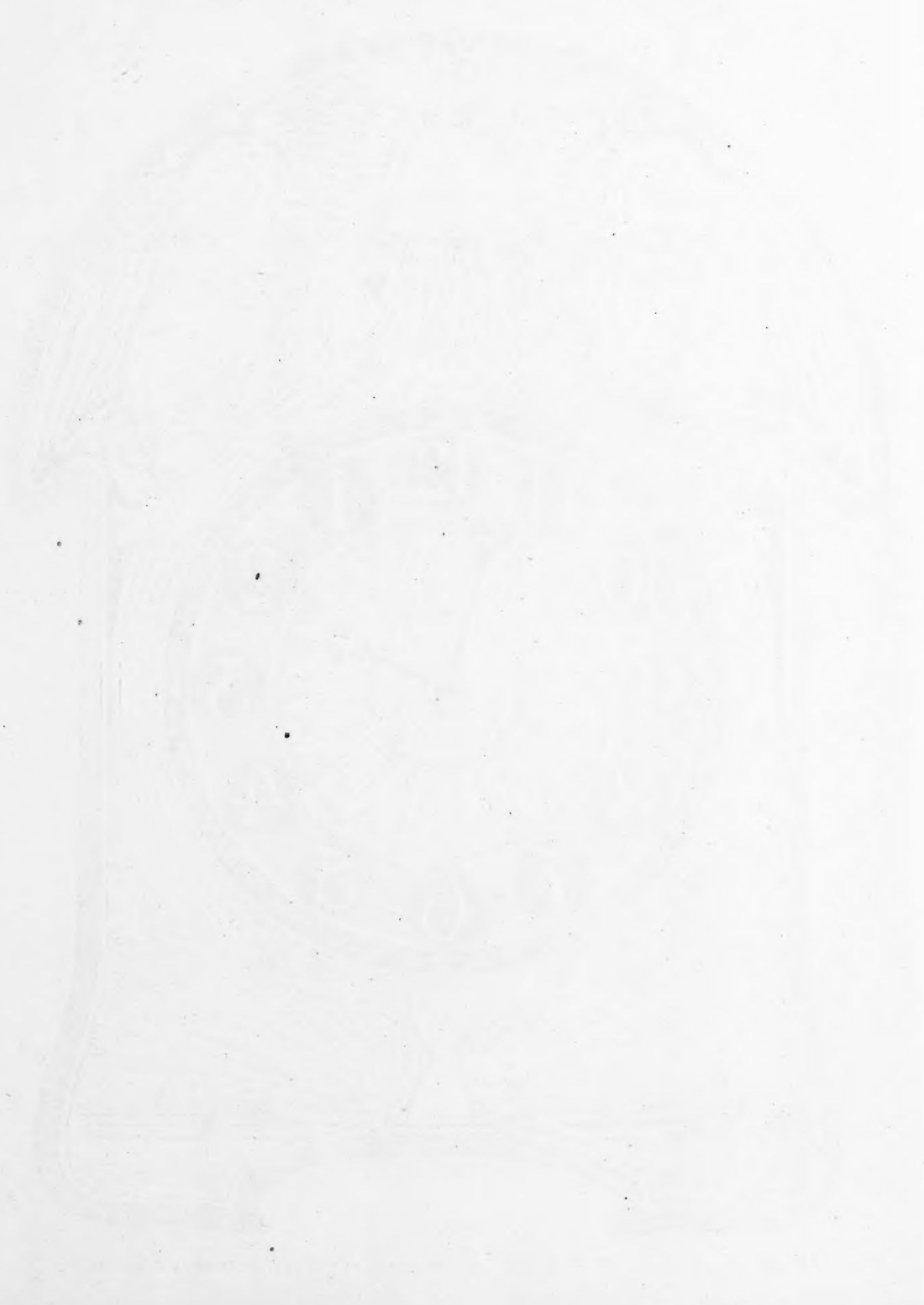


NO. 1998 —CLOCK FRONT. TO BE EXECUTED IN PYROGRAPHY OR FLAT CHASING IN METAL.

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THE JOURNAL OF THE





THE ART AMATEUR.

JULY, 1900.

VOL. 43.—No. 2.

NEW YORK AND LONDON.

{ WITH 5 SUPPLEMENTARY PAGES,  
INCLUDING COLOR PLATE.



"WOMAN AND PARROT." FROM THE PAINTING BY RAIMUNDO DE MADRAZO.

[Copyright, 1900, by John W. Van Oost, 23 Union Square, New York.]

## THE ART AMATEUR.

### THE NOTE-BOOK.

*Leonato.*—Are these things spoken, or do I but dream?  
*Don John.*—Sir, they are spoken, and these things are true.  
—*Much Ado About Nothing.*

Although steel engraving is a thing of the past, and wood engraving is following it, the collector of fine prints is not by any means at a loss for material with which to gratify his taste. There are all the great works of the past—the Aldegravers, Dürers, Callots, the etchings of Claude Lorrain, Rembrandt, Cornelius Vischer, the engravings in *taille-douce* of Henriquel-Dupont, the mantegnas, Echougaers, Marc Antonios, the portraits of St. Aubin, the landscapes of Woollett, the Roman ruins of Piranesi; and, in addition, how many new fields have been opened to the enterprising collector! There is the long list of modern etchers, the works of the few lithographers of talent, the color prints of Japan, the extremely few posters of real merit, the best examples of modern wood engraving, and the whole range of photographic engraving. For, if we are beginning to see that photography proper may have some claim to be considered, in special cases, as a fine art, why may not the best of the countless designs reproduced by one photographic process or another come into the same class? Some of the older photogravures were, in fact, much helped out by hand work with burin, etching-needle, and roulette; and the work of skilled hands is also necessary in the best class of modern color work, though it be called photographic. In fact, the only reason why modern work is not collected is the difficulty of making a choice. So many works are turned out yearly that it is difficult to survey the whole field, and editions are so large and so uniform that it is in most cases impossible to make sure of obtaining particularly fine impressions.

The Collector would be glad to see, yearly or oftener, a really comprehensive international show of prints, which should include not only the etchings and drypoints of men like Whistler, Zorn, Van S'Gravesande, and Smillie, but proofs of what is best in magazine and book illustrations. The special exhibitions arranged from time to time by Mr. Keppel, Mr. Kennedy, and a few others, only make us hungry for more. These have demonstrated that really fine work is being produced; we should like to know to what extent. The practice of holding large exhibitions, which would bring many varieties of work together, would spur up artist, engraver, and printer to do their best, and would counteract the commercial tendency to produce the cheapest. And it would give collectors, who cannot all secure fine examples of Rembrandt or of Whistler, a chance. We have international exhibitions of paintings, and latterly of photographs. Who will organize the first international exhibition of modern prints?

A show of modern photographic reproductions of old engravings and etchings placed side by side with authentic originals would also prove highly interesting. In some cases the reproduction, made from a fine proof, would be seen to be actually preferable to high-priced because rare, but inferior prints from the original plate. The result of such exhibitions, we do not doubt, would be to throw out of the market all but the best early impressions, a desirable result from several points of view. For there are hundreds of well-meaning collectors who pride themselves on the possession of old prints which, having been struck off from worn plates or badly printed or on paper that has become blotched or discolored, show little of the artist's intent. The possession of such prints destroys a man's taste and judgment. How much better it would be if, for the same or a less amount of money, he could obtain really fine examples of contemporary art. He would then be not only gratifying and cultivating his

own taste, but would be aiding very materially in elevating the standard of that art which is and must always remain pre-eminently the art for the people.

The total sum realized at the sale of the Rosa Bonheur pictures and studies was \$112,000. "A Yoke of Nivernais Oxen" fetched \$7120. A head of a French sheep-dog fetched \$1500. The horse pictures, strange to say, brought the lowest figures.

An International Congress on literary and artistic property will be held in Paris from July 16th to 21st, at which the Minister of Public Instruction will preside at the opening meeting. The object is to insure the drafting of a literary and artistic copyright bill, which may serve to unify existing copyright laws. The organizing committees, over which René Fouret and Eugène Pouillet preside, call particular attention to some questions of a new or special character in the programme of the Congress. The Congress subscription is fixed at twenty-five francs, to defray cost of printing and other expenses. Payment must accompany applications for membership, to be made to M. Champenois, Trésorier de la Commission d'Organisation, Boulevard St. Michel, 66, Paris. Communications relative to the programme must be sent to Jules Lermina, Secrétaire perpétuel de l'Association Littéraire et Artistique Internationale, Boulevard Port Royal, 19, Paris, or to Édouard Sauvel, Secrétaire Général du Syndicat de Sociétés Littéraires et Artistiques, Place d'Iéna, 1, Paris.

The Chamber of Commerce has been the recipient of several portraits lately, among them that of the late James Lenox (founder of the Lenox Library), by Daniel Huntington; Amos R. Eno, a replica by Eastman Johnson; William H. Webb, by Thomas W. Wood, and one of Theophylact Bache, by Joel Nott Allen.

Mr. Henry G. Marquand has added to his collection at the Metropolitan Museum of Art a portrait by Bartholomeus Van der Helst of Jaen Van Male, an old nobleman of Bruges. It is dated 1654, and is signed D. Van der Helst. It is an admirable example of the old master's manner in his finest period. The portrait is painted on a panel, and on the reverse side of which is the inscription: "Portrait of Jean Van Male, who married on the 4th of June, 1637, Josine de But, daughter of Armand and of Josine de But, granddaughter of William, Alderman of Bruges, born in 1570, and of Livia Breydel, great-granddaughter of William, also Alderman of Bruges, and of Agnes de Metingand, whom he married in 1569.

Many important pictures by old masters from the collection of the late Earl of Dudley were sold at auction at Christie's this month. Among them were "A Village on a Dutch River," by S. Ruysdael, £84 (A. Wertheimer); "A Storm," by W. Van de Velde, £54 (Tryon); "The Marriage of St. Catherine," by Correggio, £126 (Hunt); "Pilate Washing His Hands," by H. Goltzius, £120 (Wallis); "The Adoration of the Shepherds," by Baldassare Peruzzi, £80 (Schaeffer); "A Nun," by Sebastian del Piombo, £52 (S. T. Smith); "The Holy Family," by Andrea del Sarto, £84 (Colnaghi); "The Virgin and Child and St. John," by Bartolommeo Schidone, £68 (Dowdeswell); "Portrait of a Cardinal," by Titian, £73 (S. T. Smith); "Susannah and the Elders," by Titian, £39 (S. T. Smith); "Liberality and Modesty," by Leonardo da Vinci, £157 (Agnew); "A Woody Lane," by T. Gainsborough, £1207 (Agnew); "Off to the Rescue," by Sir E. Landseer, £378 (C. Davis); "St. Peter Holding the Keys," by Ribera, £86 (Colnaghi); "The Annunciation," by F. Zurbaran, £231 (Colnaghi).

Following these, some pictures by old masters, the property of various private collectors, were put up for

## THE ART AMATEUR.

sale. Among them were "A View of a Water Mill," by M. Hobbema, £6510 (Agnew); "Bird's-eye View of a River," by P. D. Koninck, £315 (M. Colnaghi); "A Companion Picture of the Same Artist," £367 (Colnaghi); "Portrait of a Gentleman," by B. Van Der Helst, £131 (Tooth); "Bird's-eye View in Holland," by Rubens, £110 (Colnaghi); "A Portrait of a Gentleman," by Rembrandt, £651 (Colnaghi); "The Courtyard of a Palace," by F. Guardi, £399 (Ichenhauser); "A Lady at the Court of Louis XV.," by J. M. Nattier, £1627 (Agnew); "The Portrait of Van den Schilder," by A. Cuyp, £105 (Agnew); "The Duchess of Narma," by Rubens, £89 (Duncan); "The Portrait of Mrs. Collins," by Margaret Carpenter, £94 (Shepherd); "A Larder," by F. Snyders, £105 (Colnaghi); "The Head of a Lady," by Sir J. Reynolds, £199 (Dowdeswell); "The Madonna and Child," by Raffaele, £157 (Lesser); portrait of Mrs. Eidington, by J. Russell, £525 (Colnaghi); portrait of Lord Althorpe, by Sir J. Reynolds, £84 (Wheeler); portraits of Elizabeth and Mary Padley, by J. Opie, £168

The sale of the Guasco collection of modern paintings in the Petit gallery to-day realized \$174,210. The highest price was for a painting by Gustave Moreau of "Jacob Wrestling with the Angel," which was sold to Gilibert for \$10,600, and the next for a work by Corot, "Le Pecheur," which fetched \$8800. No. 13, a fine figure of an Italian model, by the same artist, went for \$2600, though at the Boria sale it fetched \$4160. Two of Troyon's works reached good prices—"La Mare aux Chênes" making \$4700, and one of cows drinking, \$4800. A fine canvas by Van Marcke, "A Flock of Sheep in the Pyrenees," obtained \$6500.

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The latest interpretation of the copyright law was given by Judge Lowell in the United States Circuit Court when he dismissed the complaint brought by Frederick Dielman against R. H. White & Co. Mr. Dielman, it will be remembered, made the design for a mosaic representing "Law," for the Congressional Library at Washing-



"JAPANESE MUSICIANS." FROM THE PAINTING BY H. HUMPHREY MOORE.

(Fraser); portrait of Silvanus Padley, by J. Opie, £220 (Dowdeswell); portrait of the Rev. Sir Henry Wellwood Moncrieff, by Sir H. Raeburn, £504 (Hawes); portrait of Mrs. Dawes, by G. Romney, £472 (Dowdeswell); "Preston Tower," by J. Crome, £220 (Grilileli); portrait of a gentleman, by Sir Peter Lely, £39 (Chatain); portrait of Lady Augusta Murray, by G. Romney, £525 (Agnew); portrait of David Garrick, by T. Gainsborough, £630 (Agnew); portrait of Mrs. Garrick, by Gainsborough, £126 (McLean); interior of a room, by P. de Hooch, £1102 (Dowdeswell); a grand mountainous landscape, by N. Berchem, £189 (Lesser); "The Benevolent Cottager," by F. Wheatly, £262 (Colnaghi); "A Young Girl," by Sir J. Reynolds, £504 (Agnew); a portrait by Romney, £7350 (Colnaghi); "The Stable Door," by G. Morland, £556 (Agnew); portrait of Lady Clermont, £472 (Lawrence); a woody landscape, by T. Gainsborough, £294 (Wallis); "A Lady," by L. Boilly, £388 (Hodgkins); portrait of Miss S. D. Chamber, by Romney, £1732 (Agnew).

ton. The design and the mosaic were copyrighted. The defendant took photographs of the figure with the consent of the library officials. Judge Lowell held that, "Taken by itself, the contract seems plainly inconsistent with any reservation of copyright on the part of the artist. In general, when an artist is commissioned to execute a work of art not in existence at the time the commission is given, the burden of proving that he retains a copyright in the work of art executed, sold, and delivered under the commission rests heavily upon the artist himself. If a patron gives a commission to an artist, there appears to me a very strong implication that the work of art commissioned is to belong unreservedly and without limitation to the patron. It is not necessary to decide if the artist retains the right to make for another a replica. Reproduction by the artist may be a question of artistic ethics rather than law, but that the patron has a right to make and permit to any extent reproductions of the work of art sold to him appears to me plain, unless the contrary is plainly set out in the contract."



## THE ART AMATEUR.

**Awards in the fine arts exhibits** at the Paris Exposition include medals and a medal of honor to Sargent and Whistler and James McNeill Whistler for engraving; first-class gold medals also to Joseph Foxcroft Cole, of Maine, for wood-engraving, and to Joseph Pennell, the black-and-white artist, for engraving. Gold medals for painting to Messrs. E. A. Abbey, Abbott Thayer, Winslow Homer, William M. Chase, George De Forest Brush, and Cecilia Beaux.

**It is with deep regret** that we announce the death, on June 1st, of Clarence Chatham Cook, the well-known writer and art critic. He was born at Dorchester, Mass., in 1828. In his early years he was art critic of The New York Tribune and later editor of The Studio. But he will, perhaps, be remembered best by his book, "The House Beautiful." He also wrote "Art and Artists of the Past Century." "American Pictures and American Artists" was to have been another of his works, but his health failed after the first part only was in manuscript, and it had to be given up. Our readers will remember with pleasure his many contributions to The Art Amateur.

**Visitors at the Paris Exposition** have been much puzzled to find where the British section ends and the American section begins. The presence of the paintings of a number of famous Anglo-American artists, notably Messrs. John S. Sargent, E. A. Abbey, F. D. Millet, and Mark Fisher, in the American section, has led to much confusion and some misunderstanding. Some people have blamed the artists for having left the country of their adoption to strengthen the exhibit of the United States, but this accusation Mr. Sargent, in a communication to The London Mail, indignantly denies, and says:

"When we decided to exhibit, both Mr. Abbey and myself naturally expected our work would appear in the English section, as our negotiations were conducted through the English commission. We were informed, however, that the French authorities had made out a list of names, including, besides Mr. Abbey's and mine, Mr. Millet's and Mr. Mark Fisher's, all of whose works they insisted should be shown in the American section. The British commission, I understand, formally protested against the exclusion, but the exposition authorities refused to yield. Hence the confusion."

**Eugene Lambert, the "Raphael of Cats,"** died in Paris recently at the age of seventy-five. Our readers will recall that in February, 1892, The Art Amateur published a biographical sketch of him, accompanied by a portrait and a number of his pictures and sketches.

### A SUPERB GIFT TO THE ART INSTITUTE OF CHICAGO—THE NICKERSON COLLECTION.

BY JAMES WILLIAM PATTISON.

MR. AND MRS. SAMUEL M. NICKERSON recently presented their entire collection of paintings, old and rare Japanese prints, crystals, swords and sword guards, elaborate gold lacquered boxes and porcelains, also Chinese porcelains, jades, and carvings to the Art Institute of Chicago. The only condition going with these superb things was that the Institute should set apart two large rooms for their permanent housing and the donors should be allowed to fit up the said galleries, at their own expense, in such fashion as shall seem good to them. That the fittings will honor the art objects no one can doubt who has been in the Nickerson home and seen its beauty. The home was decorated by Mrs. Nickerson, and is the embodiment of good taste—her taste.

I HAVE spent many hours in studying these things, taking copious notes. Probably I shall spend many more in the same agreeable occupation, for their number is

legion—at least one thousand articles. It is useless to estimate their value; some say \$50,000, some \$300,000. The larger figure is more correct. The donors are, however, not talking at all about values or dollars. They have for years been collecting, have enjoyed it, and now desire to see their work in a permanent placement, as their home is to be abandoned for some years.

THE oil paintings, some fifty in number, will be a great addition to the Art Institute study material, because among them are some by artists as yet unrepresented there. None of these are large, but all are good examples. There are two studies by Delacroix, excellent in color, though not very much worked out, and a charming, small Alma-Tadema—Roman domestic scene, a mother, naked babe, and the nurse. A picture by Vibert is not like those seen now in the picture shops, but more quiet and sincere. It represents a Spanish flower girl by a doorway. All these paintings are a bit old fashioned, which is good to see, and mostly from the earlier efforts of their painters, which is saying that they are something more than pot-boilers. Not one is weak or tentative, however. Couture's pictures are rare, but he could be very brilliant with flesh painting. This one, head and bust of a young woman, quite outshines the Bouguereau hanging next to it, though that is all that it should be and is earlier than his wax works. The Van Marcke is very like his master's work, except that it is less direct in handling. But it is more beautiful than many another example.

By Ribot there is a candle-light picture, an early work, and Jettel paints sheep on the dunes near Laren. Gabriel Max, Cabanel, Henner, Gérôme, and Jacquet are represented by life-sized heads. Rico's picture is solidly painted and not thin and wiry as in these days. There is a Geranimo, a De Neuville, a Clays, a Koek-Koek, a Jules Dupré, a Daubigny, and a Rousseau. Corot's work is not thin, but struck in with a loaded brush. Theodore Frère, Cazin, and Rosa Bonheur are all well represented; the latter by an unusual painting.

A GROUP of American paintings, mostly in the "Hudson River style," will be of decided value, as they are good. It contains examples of James Hart (1888), Inness (early work), Bierstadt (before he went to the Rocky Mountains), Bradford (not icebergs), Samuel Colman, Frederick E. Church, Charles H. Davis, Wyant, and Sanford R. Gifford. This list is only suggestive, not complete.

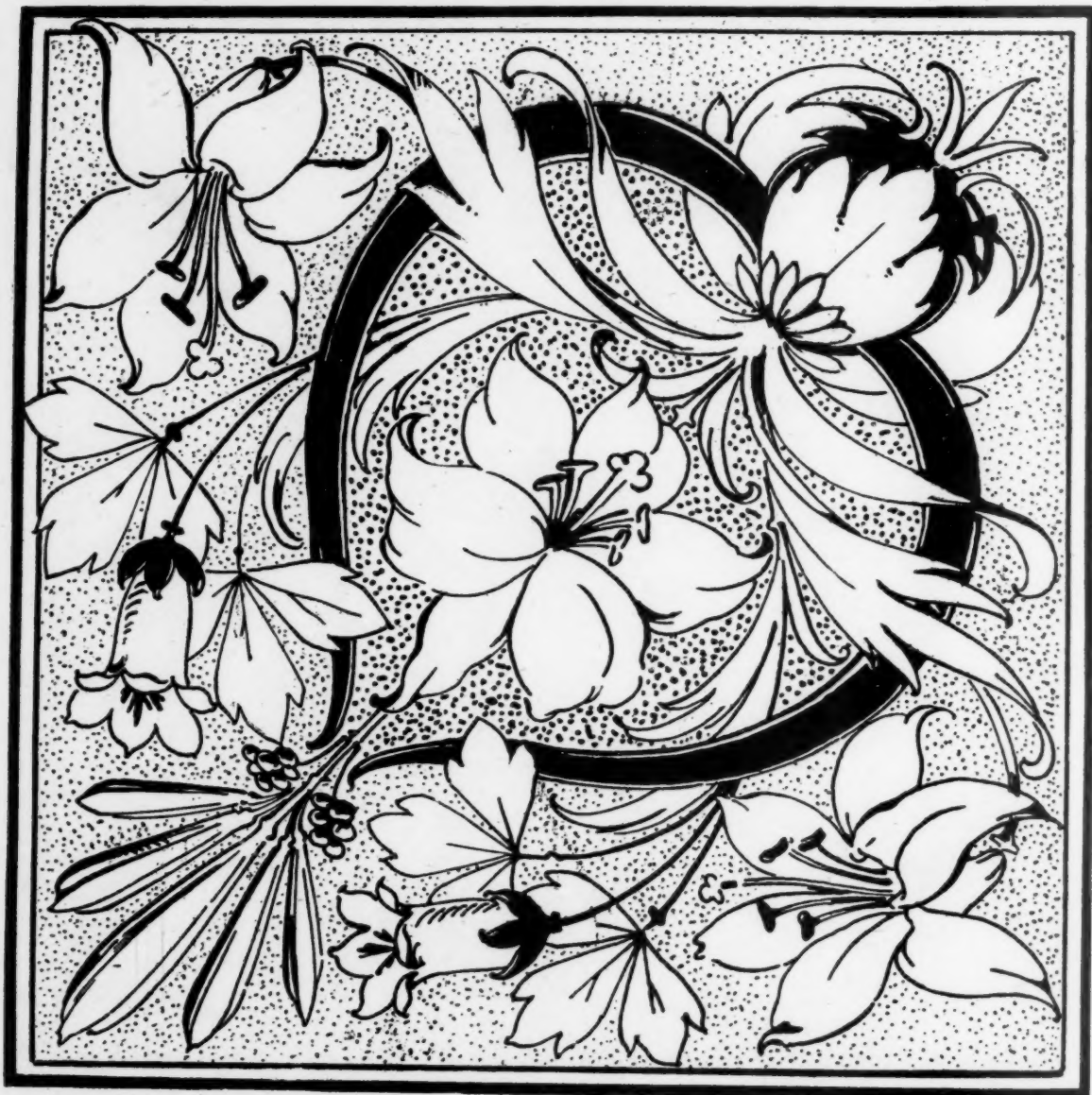
THE art objects are numberless, of Japanese and Chinese workmanship. The Japanese block color prints are rare selections and by noted artists. The gold lacquered boxes are of every size and shape and every sort of decoration, and they crowd a large case. Nothing could be more beautiful. The crystals, which I have held in my hand, feel as soft as the sky at dawn—at least, the dawn might feel complimented by the comparison. They are beautifully wrought. There are eight perfect crystal spheres, the largest as big as a baby's head and said to have but one competitor in the world. Great cases full of carved jades and agates show every conceivable form, tint, and texture. The array of huge Chinese jars is so imposing that one is confused by them, and turns from their imposing dignity to an equally confounding multitude of tiny, elaborate porcelain bottles, carved in the paste before firing and of all colors. All my adjectives are used up, so it is useless to try to talk without their aid.

Commissioner Stern and Mr. Caldwell are working hard to get the American art exhibit now at the Paris Exposition shown in its entirety in New York. If they succeed, it should reach here in December, and will probably be on view by January 1st. The money collected for admission, sales of catalogues, and so forth, is to help swell the Naval Arch Fund. It is a good plan, and we trust it will meet with great success.



# The Art Amateur Working Designs.

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NO. 1999.—DECORATION FOR A HANDKERCHIEF BOX IN PYROGRAPHY OR METAL WORK.



NO. 2000.—MONOGRAMS FOR EMBROIDERY OR CHINA PAINTING.

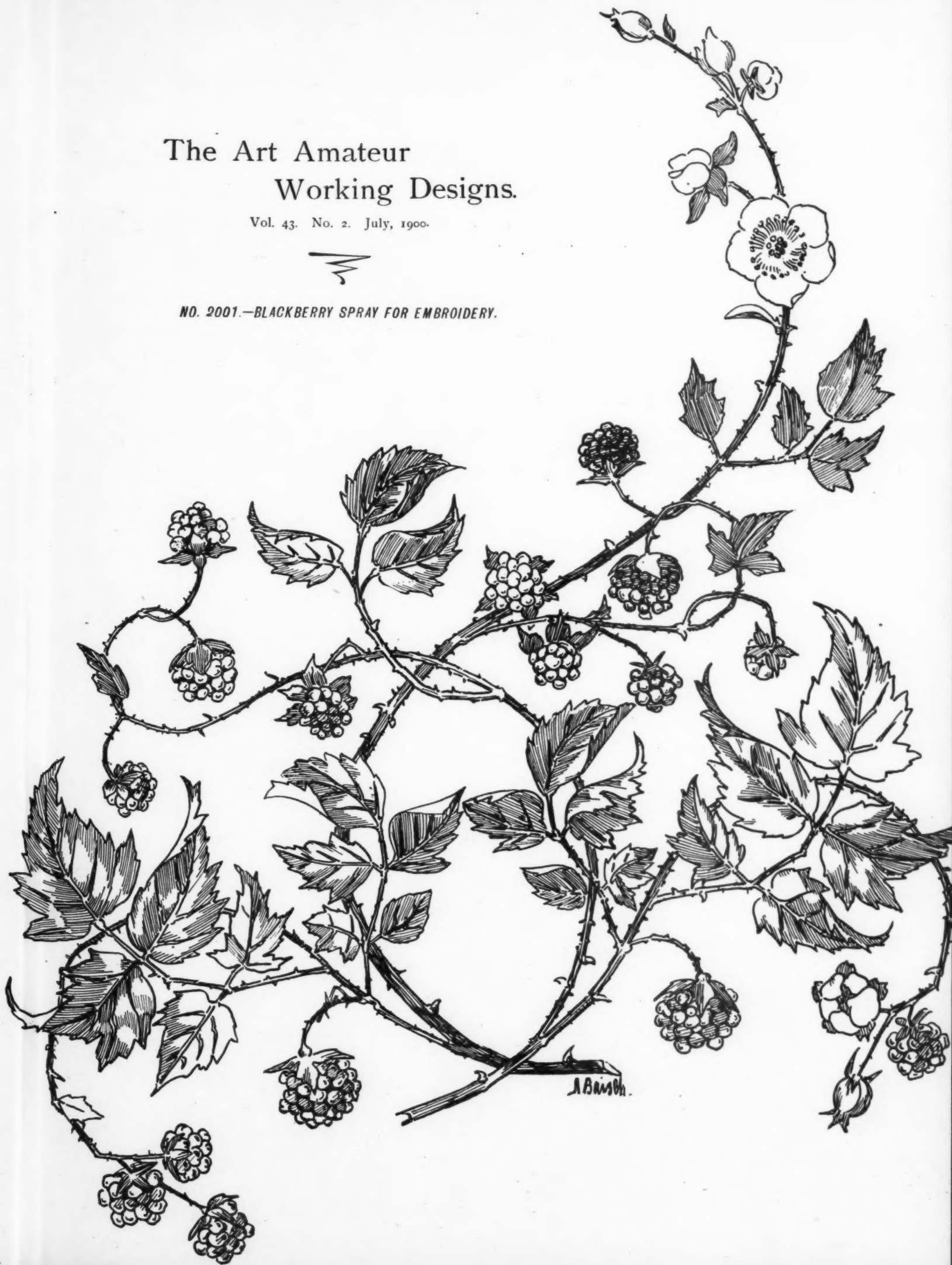


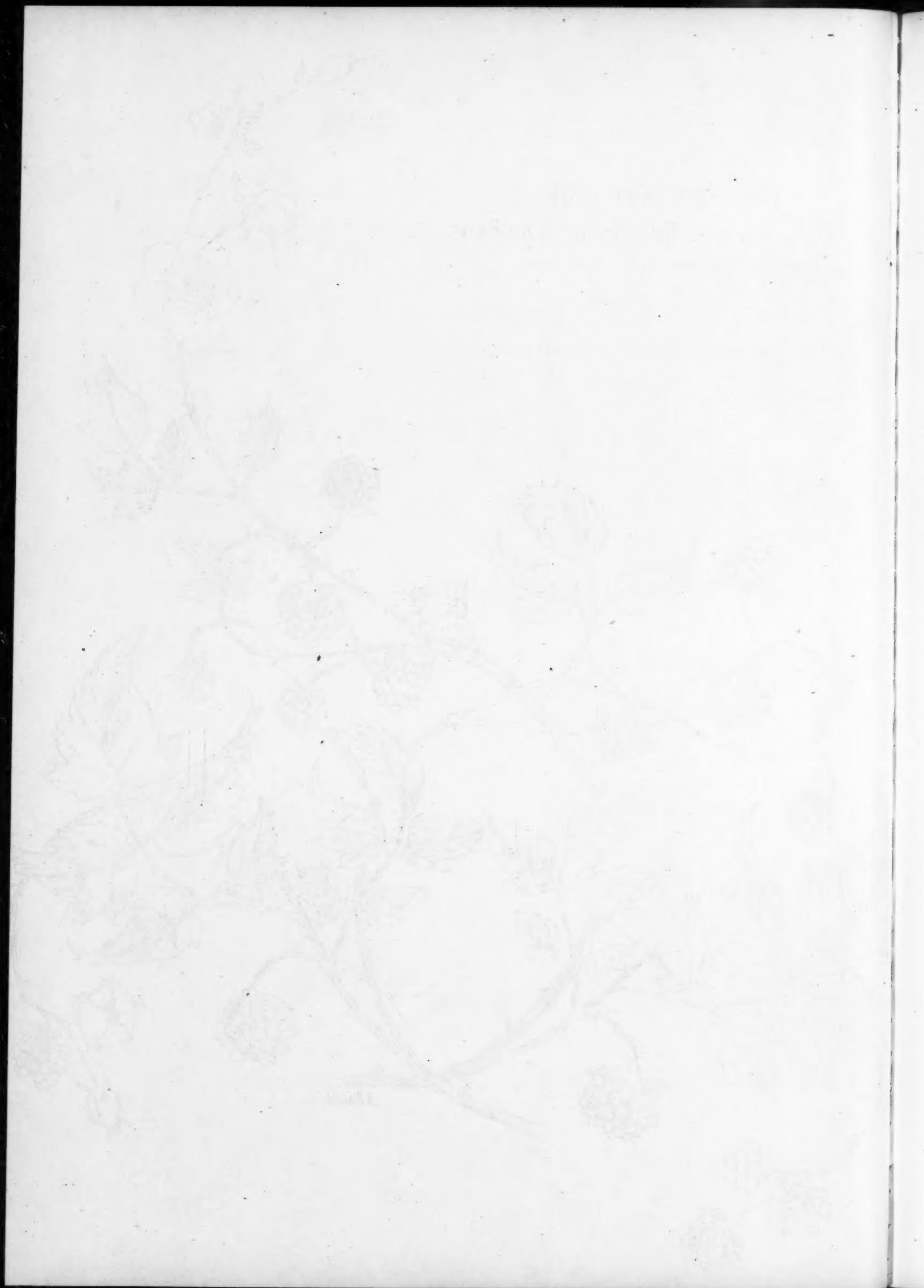
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NO. 2001.—BLACKBERRY SPRAY FOR EMBROIDERY.







TWO ENGRAVINGS BY BARTOLOZZI FROM THE DRAWING BY HANS HOLBEIN.  
IN THE COLLECTION OF HER MAJESTY QUEEN VICTORIA AT WINDSOR CASTLE.



## THE ART AMATEUR.

### MR. WILLIAM NICHOLSON.

A REALISTIC portrait of Her Majesty the Queen, accompanied by her pet lap-dog, which first appeared in a magazine conducted by Mr. W. E. Henley, advertised both Europe and America of the advent of a new illustrator, the superior, in his way, of any who had preceded him. The portrait attracted world-wide attention during the Jubilee celebration. It was so true to life that, if England were Germany, the audacious artist might be prosecuted for "lese majesté." But England not being Germany, it was accepted as a faithful image of Her Majesty's actual appearance, nowise lacking in the respect due her as Queen and woman. It was an instantaneous and universal success—so great a success, indeed, that the lucky editor ordered the artist to make him a series of other portraits, which he printed with perfunctory verses of his own, and which were afterward reprinted in book form by Mr. R. H. Russell. Of these, besides the portrait of the Queen, we may mention those of Bismarck, Sarah Bernhardt, Whistler, and Kipling as being, each in its way, as apt a characterization of its subject as the first. To these have now been added five others, including the portraits of the Prince of Wales, Mr. Gladstone, and the Archbishop of Canterbury, filling a portfolio which will "go down to posterity" as the most remarkable printed series of likenesses of the notabilities of our time.

Mr. Nicholson was born at Mitcham, near London, about twenty-two years ago. As will be seen from the photograph given on this page, he looks as young as his years, and shows no trace in his make-up of the Bohemian or the esthete. After a short period of training at the Atelier Julian, in Paris, he returned to London just as the poster craze was beginning to attack that city. He was familiar with its earlier Parisian developments, and with the Japanese color prints which had inspired them. But he felt that there was something absolutely new to be done in this way. Dudley Hardy and others were already doing in England work which may compare with that of Grasset, Cheret, and Ibels in France—work which has prompted somebody inclined to be more epigrammatic than strictly veracious to say that the best pictures nowadays are those displayed on the billboards. That perverse genius, Aubrey Beardsley, was also engaged in designing posters. Nicholson, associating with himself his cousin, Mr. Pryde, under the fantastic business name of "the Beggarstaff Brothers," invented a style of poster designing absolutely new and as well adapted to be seen by London gaslight through London fog as Cheret's brilliantly colored sketches are to be viewed in the clearer atmosphere of Paris. He resorted to powerful contrasts of black and white in heavy masses, harmonized by brown or gray backgrounds, and enlivened by telling touches of the primary colors. Here was a color scheme precisely suited to London conditions. With this the work of "the Beggarstaff Brothers" showed a simplicity and directness in the use of the expressive line not to be matched in any modern work of the kind. No wonder that they captured the town.

We have seen it stated that at this period Nicholson and his cousin were accustomed to work with whitewash brushes dipped in big pots of paint. They may have done a little with such appliances. But they could not have obtained in this way that severity of line and absolute flatness of tint which mark their poster work. Actually, these remarkable figures were cut out of colored paper and pasted together. Their method gave a purity of line and a mosaic effect in regard to color, both of the greatest value in view of their aim, which was to make their work distinct at a distance through the murky air of the great city.

It so happens that the same qualities of line and of color are those proper to wood engraving of the simplest sort, as we may see in some of Bewick's cuts, and still more plainly in the early Italian and German essays in chromoxylography. When he turned to illustration, it was quite natural that Nicholson should take up the wood-cut as it was at first, before any attempt had been made to compete with copper-plate or steel engraving. But we need not suppose, as so many critics do, that he took a hint from Bewick here and from the Japanese there. His pictures undoubtedly recall theirs, but it would have attained the same qualities if theirs had not existed. In fact, it is most remarkable for its extreme though wholesome originality.

Since his first work in this kind, "The Alphabet," Nicholson has produced the series of portraits just referred to, "An Almanac of Twelve Sports," rainy for March, coaching for June, etc., with verses by Rudyard Kipling, a book of "London Types," and, to be published this season, a "Book of Animals," which is in some respects the most artistic of all. By the courtesy of Mr. Russell, we will later reprint several of these delightfully simple and effective compositions, as well as some of the new additions to the "Portraits." Can anything be better in their way than the rooster with his red wattles, the cat performing her toilette, the lamb with the rub of ruddle on its wool? There is in these little prints a lesson in the economy of means, in the putting of color where it will do the most good, which many an artist might study with profit. It is not a well-filled color-box but a knowledge of what to do with



MR. WILLIAM NICHOLSON.

a few tones that makes the colorist. In drawing, too, the choice of the few lines that count is what makes the great draughtsman. What Nicholson does suggests the rest. It is easy to see how the picture might be carried forward to any degree of finish without departing from the lines and the values first set down.

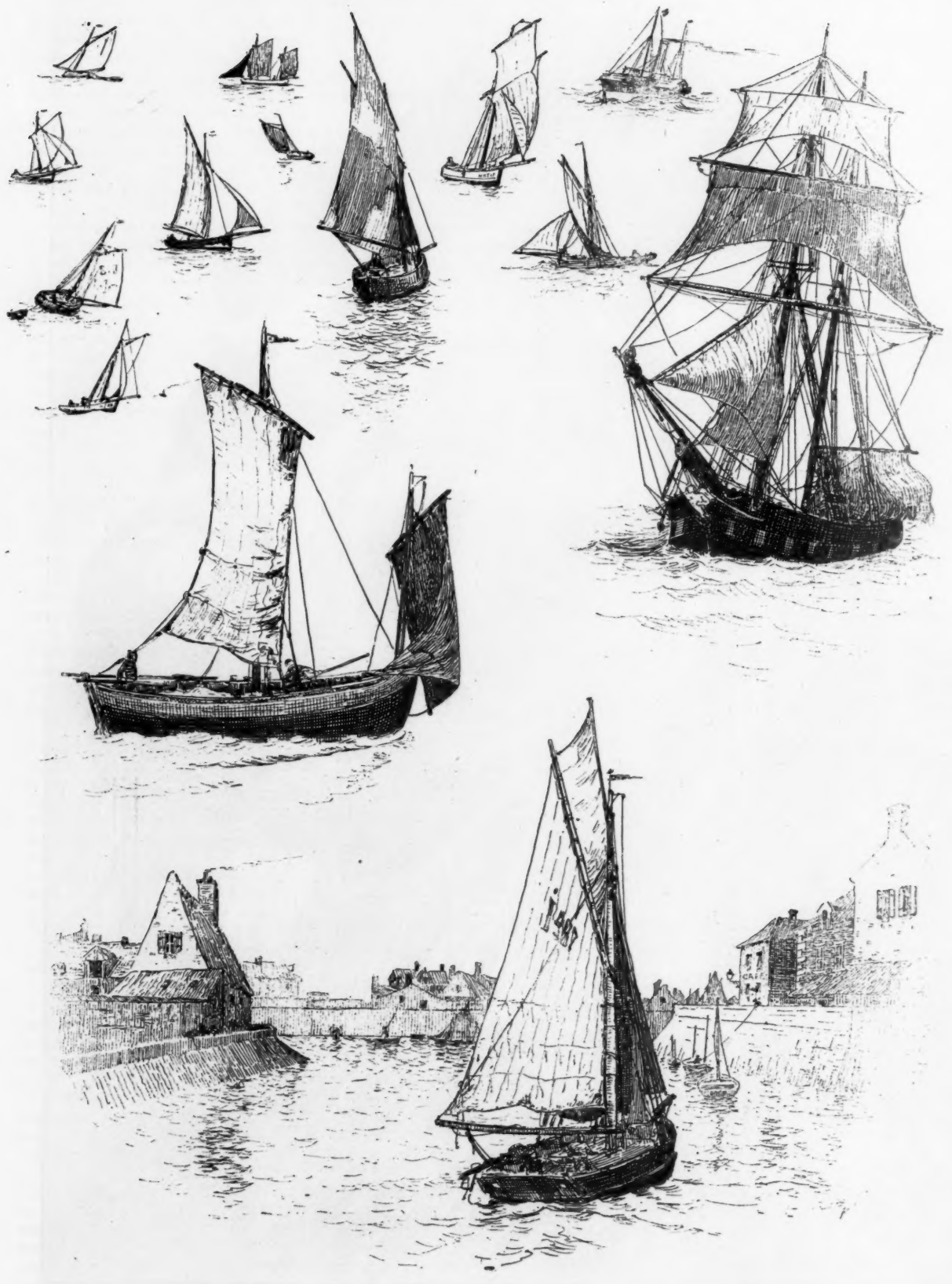
We do not doubt that, in the future, he will proceed to render more complicated effects, especially as he is accustomed to print his own proofs by hand. The way has been shown by the Japanese. But, whatever he may do with a fuller palette, these first prints in four or five tones will never lose their extraordinary interest. In France, his hand-printed proofs are already eagerly sought by collectors. Fortunately, the work is such that with ordinarily careful printing it cannot be spoiled, and the general public will obtain from the cheaper editions abundant pleasure at a nominal cost. Mr. Russell will issue other of his works in the coming autumn.

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HEAD OF A LION. BY HERBERT DICKSEE.

THE ART AMATEUR.



PEN DRAWING OF SHIPPING. BY F. M. BOGGS.



## THE ART AMATEUR.

### PAINTING IN WATER-COLORS.

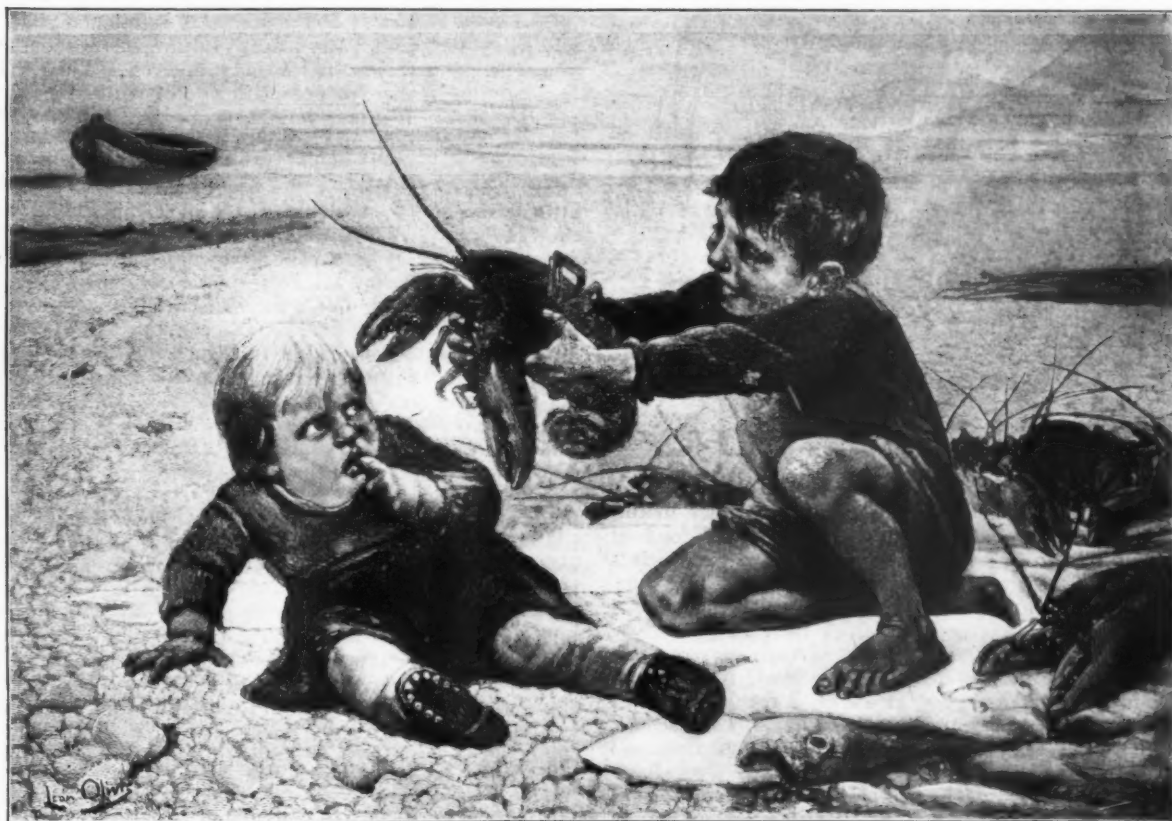
#### VIII.

Dogs and cats are among the most difficult of animals for the painter, because they are among the most active. But for the same reason they are among the most interesting. Supposing that you have studied their anatomy, their characteristic motions and attitudes, and that after many trials you have come to be able to sketch quickly and intelligibly, there remains the question of color when you set about painting them. It is fairly simple. As for the cats, they are gray, black, white, reddish, or striped or spotted with all these colors, which may be imitated with Ivory Black, Sepia, Burnt Sienna, Yellow Ochre, and a little Cobalt or Prussian Blue in the reflections and in the shadows if the beast is in the sunshine. A little Green may be needful for the eyes; but usually it is a grayish green, which may be compounded of Yellow Ochre and

reflected tones right, as they mark the anatomy of the animal in an uncommon degree. The muscular system of the horse is, in fact, more in evidence than that of most other animals, owing to the shortness of the hair, and the drawing must be very carefully done.

If you are really interested in animals, even though you may intend ultimately to confine yourself to some particular kind, you will want to study all, for each kind of animal helps you to comprehend every other kind. If you have an opportunity to study wild animals in captivity, you will certainly want to study the big cats—the lion, tiger, and leopard; the wild dogs—wolf, fox, and jackal; the wild congeners of our domestic cattle—the Rocky Mountain sheep, the deer, and buffalo. Then there are such picturesque exotics as the elephant, the camel, and so forth.

In addition, it will be well to draw a good deal fish and insects. Fish, indeed, are the simplest as to form of all



"THE TORMENT." FROM THE PAINTING BY LÉON OLIVÉ.

Cobalt. A little Carmine or Rose Madder and Vermilion may be useful for the corners of the eyes, the nostrils, tongue, and the inside of the ears; and a little Brown Madder mixed with Prussian Blue is good for the very darkest touches of shadow in sunlight. The texture of the cat's fur is very silky; the touch should be light and the outlines should be blended with the background.

As for the dog, the colors are much the same, but with the addition of several browns which do not appear among cats. Add, therefore, Vandyke Brown or Burnt Sepia to the above list.

The horse is a pretty good model. He sometimes seems to understand what is wanted of him, and has been known to wait patiently until he supposed that the drawing was finished and then walk up and look over the artist's shoulder, without, however, giving any indication as to what he thought of his portrait. The colors offer no great novelty in themselves; but it is very important to get the

animals. They are about the only creatures which we can contemplate with equanimity when dead, because, I suppose, we so seldom observe their movements when alive; and their very great beauty of color makes them one of the most delightful of subjects to paint.

Their colors are usually very high in key, and for this reason they look best against a dark background. It will be found a good plan to work a great deal in the wet color, modifying the tones while they are still moist, not waiting until they dry, for the colors are seldom opposed to one another sharply. It will be well also to practise a little the painting of sea-shells to become accustomed to the tones of mother-of-pearl, of silver and gold of the scales of fish. These scales, as a rule, should be drawn only where the bending of the body makes them a little prominent. For the palette, if you include all sorts of fish, you will want all sorts of colors, as in flower painting.

Speaking of flowers, the old Dutch flower painters gave

## THE ART AMATEUR.

### PAINTING IN OIL COLORS FOR THE AMATEUR AND BEGINNER.

#### VIII.

BEFORE passing to marine subjects a few more words about the ordinary difficulties of the beginner in landscape painting will be in place. We have said that the suppression of detail is most necessary in the middle distance. But when there are large masses of foliage in the foreground it is also necessary to treat these in a summary way. A good landscape painter will indicate the multiplicity of the leafage in some way, but will not attempt to paint every leaf; and all that the beginner should aim at is to give the character of the mass. Though in nature the contour of the tree or branch will be infinitely broken into by the sky and its surface, varied with little points of light and shadow and openings through which other branches or distant objects are seen, you must disregard most of this variety. Block out your mass, attending only to a few of the more important of the accidents mentioned above, and paint it in with a large brush in its general tone, as you will see it if you half close your eyes. When this first painting is dry (or even, after you have had a little practice, before it dries) you can paint over (or into) it a few varied touches, giving the spots of light and shadow, the single leaves or bunches of leaves that detach themselves against the sky or the background. But do not attempt to paint them all; select the most important. In the same way you can introduce flecks of sky into a branch which you have at first made too dense and heavy. By proceeding in this way you keep your masses always right and you avoid falling into a mechanical, niggling way of painting. If you have time, you can continue to add detail until you have enough of it. In regard to the modelling of the masses, remember that at noon horizontal surfaces get most light and vertical ones least. The steep side of a hill will probably be darker than the more nearly level slope at its foot. At evening and morning the condition is exactly the reverse of this.

The sky often forms the most important part of a landscape or marine. Remember, that it is never a dull, flat tint. Even when quite clear the color is graduated from somewhere near the zenith toward the horizon, and there is a great deal of variety in every part of it. Take the purest blue you have and try to paint a sky with a flat tint of it. Then try the effect of painting into it lightly with touches of duller blues and a very little pink and yellow, spacing those touches so as to get an even, graduated tone, and see if this latter plan will not give you, at a little distance, something much more like a clear, blue sky than the first.

As the main characteristic of clouds is that they are



STUDY IN CRAYON. BY MME. DEMONT-BRETON.

an added interest to their bouquets of tiger lilies and roses by placing on or about them a few brilliant beetles, moths, or other insects. The Japanese are also very fond of painting insects, as they are of fish. It is a genre which is now rather neglected, though a very interesting one. Many insects can be kept in captivity in small cages if fed with the leaves or other food which they prefer. Their anatomy, when you study it a little, is really very remarkable, with its marked divisions of head, thorax, and abdomen, which teach you at a glance the functions of each part, the head combining the organs of the senses, the thorax or chest those of respiration, circulation, and locomotion, and the abdomen those of digestion—functions which belong, for the most part, to the same divisions of the body, though less plainly, in other animals. In their scales, wings, and downy covering they offer the greatest variety of colors and effects. When you can paint them you can do anything in the way of managing color. A certain well-known figure artist owes a good deal of his skill in that respect to his patient copying of insects, which he does for no other purpose, as he is never, owing to the scale of his work and the distance from which it is to be seen, been able to use his studies of this sort directly in his pictures.

It is their small size, probably, that has kept them out of modern painting; but they may frequently be rendered by a few notes of color, and painted in that way should be welcome accessories in the most broadly treated picture. They belong, most obviously, to pictures of poultry or other birds which feed on them or of the flowers on which they feed.

BEAUTY is a first principle of decoration. Try to put nature in some charmingly new way, not queer nor ugly. The scheme of decoration must be well planned and the shapes drawn and defined before the delicate materials of china painting can be used to advantage.



STUDY IN CRAYON. BY MME. DEMONT-BRETON.

## THE ART AMATEUR.

always in motion, the first thing to observe about them is the direction and nature of that motion; not only the direction in which each cloud is being carried by the wind, but the relative motions of parts of it. A cumulus cloud is boiling vapor. The masses at the bottom are rising, those at the top are falling. A cirrus cloud is frozen vapor; it curls and drifts along like snow. A stratus cloud is vapor resting like a bank of fog. Before and after a storm you will often observe all three varieties at once and many intermediate ones. It is important to keep in mind the direction of the light and to note the shadows cast by one mass of cloud upon another.

In a marine, the relation of sky to sea is one of the things to be most carefully observed. The sea reflects the sky more or less well, almost perfectly when still; when broken up into large waves, the different parts of each wave reflect the parts of the sky opposing them; when ruffled by the wind, the shadows of the innumerable little waves make the sea, as a rule, darker than the sky, but it still reflects the colors of the sky as large tints.

Like the clouds, the sea is almost always in motion, and it is important to observe the drift and rhythm of its movement as a whole. The motion of the separate waves is of less consequence.

As for the waves, it is impossible to draw them exactly. Look, then turn away and jot down quickly what you remember of the entire effect. You will come to see that there are types of waves, just as there are types of clouds, and that they depend on the direction and intensity and continuance of the wind and the nature of the bottom, whether shelving and sandy or rocky. The character and direction of the light has a great deal to do with their effect. Observe, then, mostly what the wave forms tell of the nature of the bottom, the force of the wind, and the direction of the light. If you remember these points and the effect of the sky upon the color of the whole sea, you should be able to make a good study without actually copying any one form exactly. Paint broadly and cover your canvas quickly.

Ships and boats in the water move with the water. If you try to draw them as thoroughly as you might if they were drawn upon shore, you will miss this relation, and they will look like bits out of another painting. You must paint them in as broadly and quickly as you do the water itself. But if you make plenty of studies of boats and ships hauled up or in dock, you will be able to get a good deal of form and structure into your painting of them. In order not to crowd too many difficulties together, it is best to begin with shore subjects, to which the sea and sky merely serve as backgrounds. Rocks will stay to be studies; so will wharfs, boat-houses, bits of wreckage, and an old boatman or fisherman can usually be induced to pose for a slight consideration. With a distance of moving sea and sky such subjects are always interesting. They afford much sharper contrasts of color and form than the open sea. The dark brown and gray of the rocks, the purple and olive of the seaweed, the traces of paint on boats and wrecks, the fisherman's tarpaulins, are all warm tones against the cool blues of the ocean. Then, these are all definite forms and will wait for you, and you should be able to give a good account of them.

You should learn from your model something about the variety of craft that will come under your observation and the character of their rigging, how they look when tacking and when going before the wind, when close-hauled and with all canvas spread. Our best marine painters are themselves pretty good sailors. It will do no harm if you "learn the ropes" as a sailor does, though you will never want to put them all into a picture.

IN his report to the Foreign Office on the trade of Bilbao and district, Mr. Consul Smith refers to a class of work which is not much known in the United Kingdom—that is, Eibar work. It is done in iron and steel, and there are four classes—Repujado (repoussé), incrustado (in-

laid), damasquinado (damascened), and relieve (relief). The repujado work is executed with hammer and punch. No mould is used; the figures are very bold. It is difficult, and often of great merit. The inlaid and damascened work are done by inlaying gold thread on the steel, forming beautiful designs after ancient and modern patterns, the difference between the classes being that the damas-



CRAYON DRAWING BY GUSTAVE BOULANGER.

cen work has a smooth surface and the inlaid work is slightly in relief. The relieve work is done by few, and is very difficult. The figures, which are of gold or silver, project from their steel bed. In each of the last three kinds, when the artistic work is finished, the object is empavonado, or given the dark surface—sometimes smooth and shiny, sometimes a dull black, without polish—necessary to show by contrast the beauty of the gold or silver design.



## THE ART AMATEUR.

### THE PAINTING OF AUTUMN OAK LEAVES.

Our palette will have on it: White, Naples Yellow, Yellow Ochre, Chrome Yellow (or Aurora Yellow), Orange Chrome (or Cadmium), Vermilion, Rose Madder, Crimson Lake, Light Red, Indian Red, Burnt Sienna, Vandyck Brown, Black, Zinobor Green, Permanent Blue, and Cobalt Blue. I mention Aurora Yellow for Chrome and Cadmium for Orange Chrome because I have found that the chromes do not last well, and these other yellows are better.

After roughly drawing in the branch and leaves—blocking them in—ignoring for the time the minuter notches of the leaves, we will paint in the background around them. I do this first for two reasons: First, because we can then see our to-be-painted leaves against the same colors as the real ones, and so judge more accurately what color they have exactly—for color is largely relative; and, secondly, because if we paint the background around the already painted leaf, we are apt to spoil the touches on the edges of the leaves. The background we have here is

to it is scarlet in local color; in shadow it merges into Indian Red and Burnt Sienna. The leaf altogether in shadow is of Indian Red and Burnt Sienna. But a branch hanging before you will tell you truly of each color better than I can. You will notice glances of shining light on the glossy leaves; White, Blue, and Rose Madder touched on represent that in the study I have before me.

Paint all you see, striving to keep each thing in the same relative importance in your picture that it has in your model. Paint nothing you do not see because you know it is there; do not put notches on your leaves or paint veins in them if you do not see them, and make no touch that does not mean something.

If you want to alter the arrangement of leaves, or add something, or take away something, do it in the model, and copy that. If you construct these changes out of your own fancy, the chances are that something will be wrong and unnatural about it; for every object has so much influence on everything surrounding it that it is not easy to imagine all the changes its presence or absence would make.



OAK LEAVES. BY LEONARD LESTER.

light yellow, such as Naples Yellow and a little Vandyck Brown or Yellow Ochre and White and Vandyck Brown will give.

Next, paint the shadows of the leaves; they have more Vandyck Brown and Yellow Ochre in them, less White. Their edges are indefinite.

There is one place where the light shines through a red leaf, and thus throws a red tint into the shadow of that leaf on the board. This is not a reflected light, it is a transmitted light tinted by the medium through which it passes, as a gas flame throws a red light through a red shade.

The stem is Vandyck Brown, with purplish red lights; the leaf stalks are red, deep and bright, scarlet and crimson. The smallest leaf in my branch is of a bright yellow color. Chrome Yellow and White represent it. The veins are of Rose Madder. The trifle of shadow on it is of Raw Sienna, with a touch of Green in it. We can see the red shining through another leaf in its own shadow on the under side, and some leaves cast reddened shadows upon others. Where that leaf turns over, and the light shines on its under side, it is a bluer, whiter red. The leaf next

When you do not know what to do next, do nothing. If you have painted all that there is there it is done, and if you have not, your model will tell you what it is.

Perhaps you have looked at your painting so long that you cannot see it truly any more; then it would be well to look at your model and your representation of it reflected in a mirror, and so see it anew; or leave it for an hour or so thus, returning to it with new eyes, as it were. The branch will keep longer if you thrust the end of the stem into a sponge wetted with ice-water.

Most things that can be seen can be painted, but we can paint anything better for understanding what it is, for we are thinking creatures and not photographic cameras. Thus, if you do not understand exactly the shape of a leaf you see in profile, or what a stray end of leaf belongs to, look at the little branch on all sides and learn. Be sure to know what you are painting.

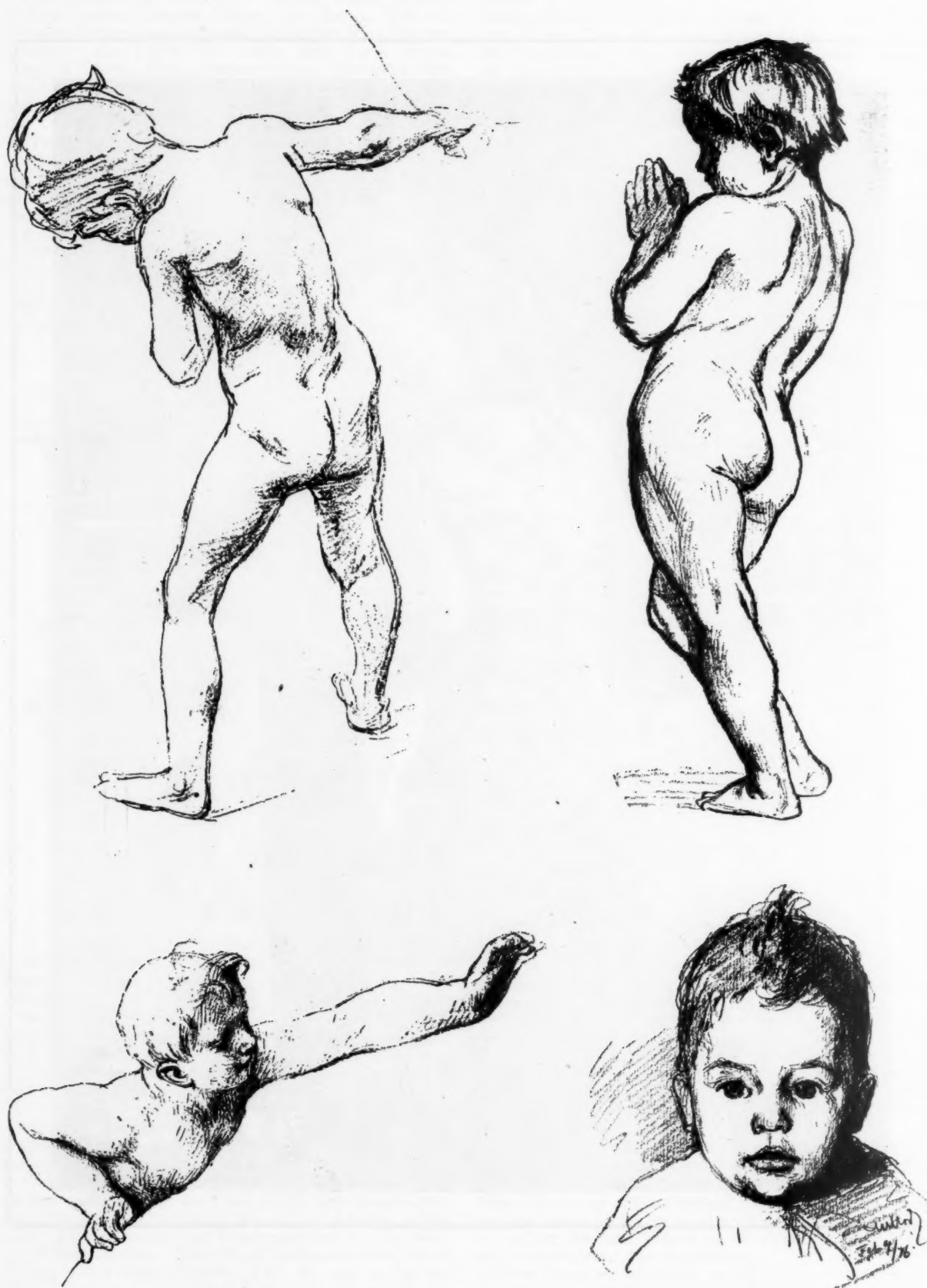
Other branches of leaves would be good practice—a green ivy spray, or a little bunch of red maple leaves, still clinging to their branch, or the beautiful, glistening green-brier vine that surpasses everything else in the woods in the variety and brightness of its autumnal tints.

THE ART AMATEUR.



"OPHELIA." FROM THE PAINTING BY GASTON BUSSIÈRE.

THE ART AMATEUR.



STUDIES OF CHILDREN. FROM THE NOTE-BOOKS OF FAMOUS ARTISTS.



## THE ART AMATEUR.



MURAL DECORATIONS BY HARLAN VICTOR GAUSE, IN THE HOUSE OF MRS. WILLIAM GLYN.

### THE HOUSE.

#### A REMODELLED CITY DWELLING.

THE problem of remodelling the ordinary city house for added comfort and artistic effect is one that has engaged many of our architects. None has provided a more original and satisfactory solution than that which we illustrate with the permission of the owner, Mrs. William Glyn, formerly Mrs. Walter Langdon Kane. It is due, with the decorations, which we also illustrate, to Mr. Harlan Victor Gause, with whom has been associated Mr. Peyton J. Van Rensselaer.

The house was originally the usual high-stoop, brown-stone dwelling. A glance at the plans will show that Mr. Gause has suppressed the stoop and the narrow entrance hall on the first floor to which it led. He has substituted a square entrance hall in the basement, from which the visitor mounts to a beautifully proportioned elliptical anteroom, or upper hall, on the first floor. The dining-room to the rear and the drawing-room in front, both of the full width of the house, open off this anteroom, which accommodates the winding stairs at one of its rounded ends. Opposite, framed by elliptical arches on a level with those of the doors, are three mural paintings by Mr. Gause, representing Emerson's well-known lines called "Days." In this poem Emerson has presented all of history, both personal and national, and Mr. Gause felt this when he divided his decoration in three panels of past, present, and future.

The panel of the future (the first to the right) is full of the story of the unknown and makes only the broad subdivision of sorrow and joy. In the panel of the present (or the one in the middle) the Days have laid aside their shrouding drapery of mystery and are offering their gifts, the opportunities of the present; while in the panel of the past only memory holds whatever of sadness, joy, or pain. Together, they symbolize every phase of life—active, speculative, contemplative.

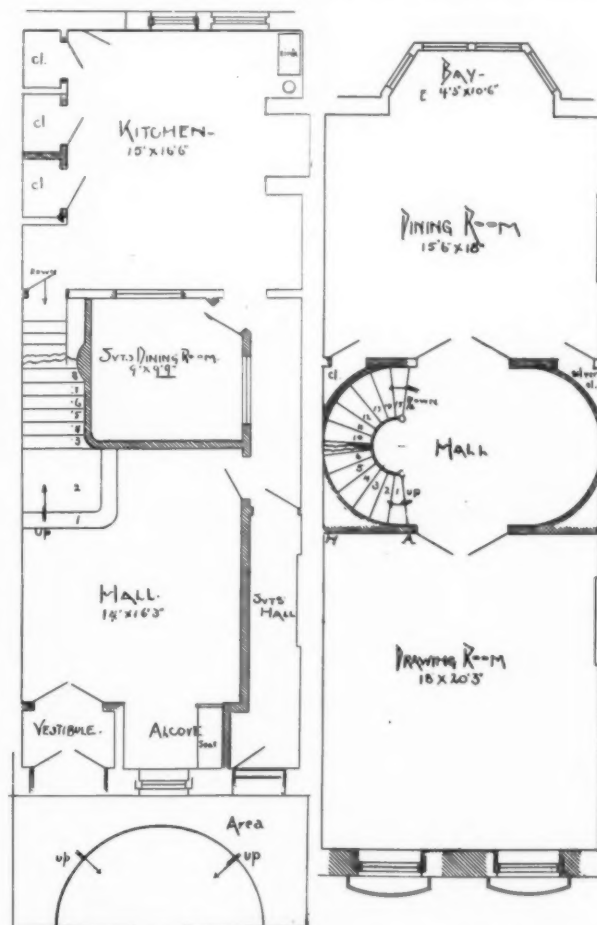
The color scheme of the room is very delicate and harmonious. In both the upper and the lower halls tones of moss green predominate, relieved by accessories in beaten copper and brass. In the elliptical upper hall sconces of hammered copper are placed between the arches, the newel-post is to end in a fleuron of hammered iron and copper, the petals of which will enclose an electric lamp. The dining-room was designed to be in rose red and Hungarian oak, the walls to be covered with a honeysuckle design in bas-relief. The drawing-room was designed to be in the style of Marie Antoinette's apartments in the Petit Trianon, with panels in pale gray with foliated

rincaux and baguettes in delicate tints ornamenting the larger panels and a diaper of conventionalized wild roses the smaller.

Though much of the refined finish, absolutely necessary in carrying out a design of this nature, has not yet been added, it is already possible to see that we have here a charmingly simple and artistic interior.

Mr. Gause is a pupil of the Beaux-Arts, and has also enjoyed the great opportunity of studying decoration and mural painting under the criticism of M. Puvis de Chavannes. A portraitist of much distinction, as may be seen in his portrait of Mrs. Thomas J. Dolan, of Philadelphia, recently on exhibition in New York, yet it is as a decorator and architect that he particularly excels. Being of the school of Puvis de Chavannes, he believes that mural painting is the writing of ideals and thoughts on the wall by means of decorative pictures. His creed also teaches that unity of thought in form and color is paramount among the essentials for harmony of decoration and architecture. In consequence, he never loses the sense of the wall surface, and nothing is more abhorrent to his artistic feeling than the attempt, whether consciously or unconsciously, to trick the eye into the belief of the realistic. "This charlatanism," to quote from Mr. Gause, "and the lamentable lack of thought, as exhibited in too many of our modern decorations, is the weak spot in American art."

His work as a mural painter is marked by great reserve and delicacy of both line and color; and as he is in a position to refuse commissions that come coupled with repugnant conditions, we may expect of him designs such as cannot be produced under the usual commercial system of a division of labor among tradesmen, artists, and architects, each doing his worst to spoil the other's work.



THE REMODELLED PLANS OF THE BASEMENT AND FIRST FLOOR IN THE HOUSE OF MRS. WILLIAM GLYN.

## THE ART AMATEUR.

### THE ART OF METAL.

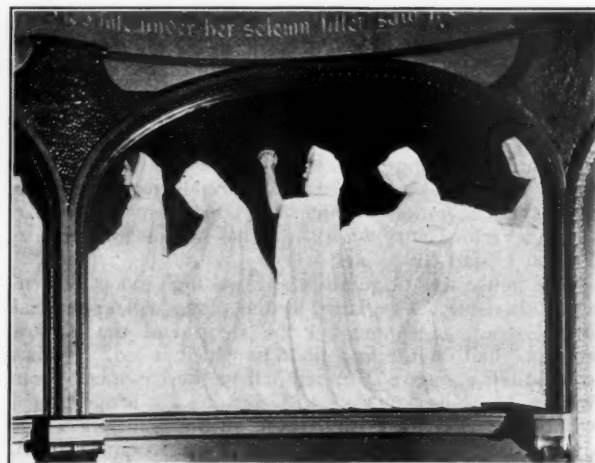
#### VIII. REPOUSSÉ.

(This series was begun in the November issue.)

We will now suppose the reader wishes to advance to a higher degree of skill than is required for the above process, and to add relief to the pattern (which, of course, must be of a proper kind) he has already traced, so that it may be distinguishable not only by its outline, but by the shadows it casts upon the background. To commence, the brass, having had the outline of the pattern correctly traced upon it, must be taken off the cement block; to do this all that is usually necessary will be to drive a broad, flat chisel between the metal and the cement until they are forced apart, or, should the cement be rather tenacious, to heat the metal with the blow-lamp or other means, and then remove while hot with a pair of pliers. Now flatten the cement on the block as directed previously, and while it is cooling clean off all the cement that adheres to the metal with a rag soaked in turpentine, slightly warming the plate if the cement is very refractory, of course keeping the rag out of the way of the flame while so doing, in case of fire. Should the plate have become "cockled" or curved during the process of tracing, it should be gently flattened with the mallet upon a smooth piece of thick wood. When the metal and cement block are quite flat, warm both slightly, and lay the side that has just been worked upon on the cement, thoroughly pressing the metal all over, until every part is attached as it was when tracing. Without waiting for the cooling of the block, start at once to raise those portions that are to stand up in relief by hammering them into the cement, using the largest tool that you can conveniently. To do this, commence at the points that ought to be in greatest relief, and work outward toward the edges, holding the tools much in the same manner as when tracing, but more perpendicularly, and slipping them slowly along by means of the second finger, without lifting the tool off the metal. The sinking (or raising, as it will be when seen from the front, now turned toward the cement) should not be effected all at once, but by stages, giving a slight sinking to the whole of the pattern, and then, by going over it again, still further deepening it where necessary, until the whole looks like a mould of the work it is desired to produce. No particular tools can be pointed out in general directions like these, but for raising large, smooth objects, as a plum, for instance, the brass tool is the best, while for smaller surfaces of a flat nature the steel tools are most likely to be useful.

In raising, as in all the rest of the work, proceed slowly, endeavoring to foresee the effect that the hollows are producing when viewed as raised lumps on the front side, so that no egregious mistakes are made that will be difficult to correct. To produce mere lumps will be easy enough; this, however, is not repoussé work, for in all cases the object raised must have the true shape and semblance of those they counterfeit, but so arranged as to be rendered in bas-relief, and somewhat conventionally. To sink a given surface smoothly, and entirely without bruises, when even only of a simple hollow form, will require some considerable practice, so that for some time all complicated modellings should be avoided, bearing in mind that the highest points in the model should be those that are sunk deepest when seen from the side with which our remarks are now concerned, and those of less relief proportionately less in depth. As the work has once more to be turned over and worked again on the front side, it will not be necessary to add every detail at this stage; all that need be aimed at is the attainment of a generally correct modelling in mass; still it should be borne in mind that very little can be done on the front side by an inexperienced hand to lift any parts that have been allowed to remain too low, so that the work should be carefully examined in detail, that such portions may be set right before the plate is removed from the block, previous to being turned over, or it will have to be attached again for this purpose. Two details of working it will be as well to mention at this stage—the

one is, that when very large surfaces have to be raised, say a portion more than three inches across either way, it will be best after the tracing has been done, before attaching it to the block as described for raising, to lay it face downward on the sandbag, and then to beat it with the mallet roughly into shape, afterward putting it on the block and completing the process as explained in the foregoing. The second detail is, that when objects such as leaves, and so forth, should rise suddenly with a sharp edge from the background, a strong line should be traced on the back, after the raising has been effected, just inside the mark caused by the outlining on the front, and this should be done with a thick or blunt tool. The centre veins of leaves may be frequently done in this way, but when so done the marking of them on the front should have been omitted. It will be proper here to say that to obtain good effects in repoussé it is not at all necessary to resort to high relief, and it will be found that if the subjects chosen have been properly modelled, low relief gives a more artistic character than high relief, the latter generally causing them to appear coarse and clumsy; it is, however, more difficult to model them correctly in low relief, and to maintain the due proportion of one grade of relief to another. What is really required is the effect or appearance of high relief, not lumpiness. Sometimes when the raising has been completed and the metal re-



"THE FUTURE." MURAL PAINTING BY HARLAN VICTOR GAUSE, IN THE HOUSE OF MRS. WILLIAM GLYN.

moved from the cement, the amount of relief obtained is much less than anticipated when seen from the back; but this, unless the design calls for high relief, need not cause disappointment, provided only all is in due proportion; for by the finishing process, now to be described, the relief may be much enhanced and all the effect that is required successfully put in.

FINISHING.—Having finished the raising and modelling, and carefully scrutinized every part that no mistakes may have been overlooked, and being quite satisfied that no more can be done to it without rather spoiling than improving it, the work may be removed from the cement in the same manner as described when the tracing was completed. Thoroughly clean the plate, and fill up the hollows in the cement block, by pressing the spatula, which should have been made nearly red hot, into the cement, and then pushing the cement melted thereby before it into the hollows until quite filled up. During the time the cement block takes to cool again, break up a few pieces of cement and put them into the hollows at the back of the metal plate just removed. Hold the plate with a pair of pliers over the lighted blow-lamp, and so melt the pieces until they flow, filling up the sunken portions; when every hollow is filled and the surface is quite level allow the plate and cement to cool. When quite set, warm the surface of the cement on the back of the plate,



## THE ART AMATEUR.



"THE PRESENT." MURAL DECORATION BY HARLAN VICTOR GAUSE, IN THE HOUSE OF MRS. WILLIAM GLYN.

and that on the cement block, sufficiently to stick, and bring the two surfaces together, press them into close contact, and when cold the correcting of the modelling from the front side and the finishing may be begun. Take a thick, blunt tracer, and with it, wherever the background has been lifted above the level by the beating up of the design, go round the outline of the raised parts, hammering the tool with just sufficient force to carry the background down to its original level; at the same time, by holding the tool at such an angle that the top is well outside the work, try to force the metal at the edge of the relief portions underneath the outline; this will tend to sharpen up the edges, and give the pattern the effect of the "undercutting" so often seen in carving. Care, of course, must be exercised in doing this to prevent the tool being forced right through the metal, causing a crack or hole that the amateur will find very difficult to mend afterward. This undercutting process is extremely useful for the treatment of leafage designs, it being the best method for bringing the edge of a leaf clear away from the background without causing it to look thick and clumsy; the chief point to be observed is the necessity for holding the tool at the correct angle, so that one side of the tool is flat on the background, and the other nearly at a right angle to it. Of course, the tool must travel along continuously, as in ordinary tracing, a remark that will apply to all tracers, raising tools, and some of the mats.

When the outline has been forced back to its original position, and care must be used not to drive it below the general surface, the marks left by the tracer may be smoothed away by flat raising tools, and should the relief already obtained appear to be of too flat a character, by commencing this at a little distance from the relief, and working the tool toward it, something may be done to bring the pattern up more prominently, especially if the blows from the hammer are given in such a way as to draw the tool along while striking it. The beginner will probably at first find it somewhat difficult to do this evenly, and without denting or roughening the background; but if he will take care to use his hammer quickly enough to allow of its giving a second blow to the tool before the latter has entirely passed over the surface on which it rested when the first blow fell, this difficulty will rapidly vanish. The idea to be borne in mind is that a minute portion of the thickness of the metal is being *drawn* from one spot to another. With regard to the removal or smoothing off of the traced outline, this should be done in all cases, for the work, being in relief, no longer needs the line to define its shape, and all redundancy should be got rid of; indeed, the only *raison d'être* of the line was to mark out the pattern preliminarily in such a way that it would form a guide when working on the back. Now

correct the modelling of the raised parts, smoothing out the bruises or marks that have been caused by the raising tools, and soften away all harshnesses, making the different forms die away imperceptibly into each other, so that the exact point where a hollow begins to change into a protuberance may not be too clearly visible; to do this, the concave and convex tools might be used. Usually the tool should be worked along from the middle toward the outer edge of the leaf, scroll, or ornament that is under treatment, and in the direction of the veins, markings, or texture. This latter point is of considerable importance, for it is not always possible to prevent tool-marks occurring; but these are rarely objectionable when in the right direction, and are frequently an advantage. Many workers will find it beneficial to use a lighter hammer at this stage of the work, especially if they are at all heavy-handed and have experienced difficulty in regulating the force of the blow; for, of course, the whole of this process must be done lightly and in such a way that the relief is not flattened down again, but the effect of light and shade more clearly contrasted, at the same time with the correction of errors and the toning down of all harshness and imperfection.

**TEXTURES.**—If the work were left at the point now reached, in some cases it would have a metallic look about it—that is, it would produce on an observer the impression that it was metal decorated, instead of the ornamental forms first attracting his attention and then the metal base becoming apparent afterward. Large and bold work, and all that does not come closely under notice, may very well be considered finished at this stage; but anything that is likely to be handled or to be examined in detail should have a yet higher finish applied to it to get rid of this metallic look. Most leaves and fruits look particularly hard, and the figure has not nearly so soft and agreeable an appearance when left with a perfectly smooth surface. To effect the change the raised forms need a texture of a suitable nature applied to their surface, and this may be given by matting them over with a blunt tracer, mats, and even smooth modelling or raising tools. The method is similar to that described for correcting the raising, the tool must be held nearly perpendicularly, and drawn slowly along from the centre to the edge of leaf or ornament rapidly yet gently, striking it with the hammer, endeavoring to produce even tracks of frosting just the width of the tool, but free from spottiness or single tool marks, all lying in the direction of the veins or texture. The high lights may frequently, with advantage, be allowed to remain quite smooth, as if they had been tooled over, but the frosting rubbed out again by polishing; indeed, the texture should be applied more particularly to the hollows or parts turned away from the light. Flesh



"THE PAST." MURAL DECORATION BY HARLAN VICTOR GAUSE, IN THE HOUSE OF MRS. WILLIAM GLYN.



## THE ART AMATEUR.

and skin may be tooled over with a blunt tracer, small oval raising tool, or a nearly worn-out mat; but great care and skill will be required to avoid a seamy appearance. A soft, even effect will be what is needed, but more accentuated in shadow parts and dying out almost where the light should be strongest. Avoid all sharp or frosting mats when at work on the figure.

Cherries, grapes, leaves, and so forth, may be tooled with a blunt tracer on the sides turned away from the light; but as they are somewhat difficult to do nicely, had perhaps better be left plain. The skin of snakes, scaly reptiles, and fish is best rendered with a half-round tracer of different grades, but must be punched on the under side of the work immediately after the raising has been completed and before the metal is turned over for working on the front side. For conventional animals with scales, such as dragons, a good effect may be got by using an oval ring tool, punching it contiguously and with its greatest diameter parallel to the sides of the portion under treatment.

Another very good method for many rough-surfaced skins, both animal and vegetable, is to punch, immediately after the raising has been completed and before removal from block, the whole with a small pearl so closely that no particle of plain surface is left.

But the beginner will make many discoveries, and these will really be more valuable than methods he has not had the trouble of finding out for himself, so that this part of the subject may be closed with the remark that this tooling must not be overdone or a labored effect will be given to the whole, destructive of the satisfaction that execution seemingly effortless imparts; and as it is somewhat difficult at first to determine how far to go, the beginner should take every opportunity of studying any really good specimens of silver, brass, and copper repoussé, more especially the former, that he can come across, and then apply the ideas so gained to his own work.

**TREATMENT OF BACKGROUND.**—To complete the process of repoussé, all that remains to be done is to put in a background to the work, and this is accomplished by punching a pattern over those parts not occupied by the design. The tool must be kept quite upright and shifted with the fingers at each stroke until the whole ground is evenly covered, taking care to strike with the same force at each blow, so that no part may be more deeply punched than another. For ordinary work a small pearl will prove extremely effective, besides being somewhat easy to manage. Grounding tools should, however, be used in such a way that the shape of the tool is not discernible, each mark of the tool overlapping the one made previously. Any unevenness in the grounding is very objectionable; the eye detects it at once and is unable to withdraw itself from the place, good though the rest of the work may be. It is also disagreeable to observe that some parts of the work have been matted in a straight direction and others circularly, and elsewhere in no particular direction at all; these results are generally caused by carelessness, and not infrequently by the impatience that so many amateurs evince toward the end of the task they have set themselves. When the tool used for grounding is of a distinct pattern, they should not impinge on one another, but have just sufficient space left round each to identify the pattern; yet when viewed from a little distance each mark should be lost in an evenly distributed mass. To make the grounding effective care must be taken to make as striking a contrast as possible to the raised portions; thus, if the latter are tooled with a fine mat, the ground should be treated with a coarse one; a sharp, bright mat being contrasted against a dull, smooth one, and so on. Unless this is properly attended to, a monotonous uniformity will pervade the work, spoiling what otherwise might have been both creditable and pleasing. Occasionally when the outlining and raising have been skillfully managed without injury to the smoothness of the background, the latter may be left quite plain, omitting the grounding altogether; but a beginner can hardly do without it, the tool-marks left outside his work requiring some

such treatment to remove them. The work now, as far as the repoussé is concerned, is finished.

Inlaying of wood, both of natural hues and stained, the dyes being permanent and of considerable depth, was employed in Italy at a very early date. Buhl work, which is the inlaying of metals on grounds of tortoise-shell and ebony, has commanded infinite talent and skill. Another kind of inlay, applied to furniture in geometric patterns, and practised for ages in India, is the laying together of slips of wood, metal, etc., cutting them transversely, and



REPOUSSÉ PANEL. BY L. PEOVIZ.

then affixing them to the grounds. The most difficult and important decorative work in inlaying is *pietra dura*, generally of varieties of quartz, recognized as pseudo gems, such as jasper, carnelian, chalcedony, etc.; also stones like lapis lazuli, remarkable for brilliancy and depth. The patterns to be inlaid are carefully cut out with a saw, usually from slabs of black marble. The hard stones are warped to pattern by the ordinary method of gem cutting, and are accurately fitted, in a polished state, in the spaces prepared. There is a style of rather high relief in this work termed *cameo mosaic*.

## THE ART AMATEUR.



### THE KERAMIC DECORATOR.

UNDER THE DIRECTION OF  
MRS. FANNY ROWELL, OF THE N. Y. S. K. A.

#### HOW TO BECOME A PROFESSIONAL.

Few students step from the art school to immediate success. Experience must guide ideas and make them practical. An illustrator needs action in his compositions, for which the quiet pose of the model in the schools has scarcely trained him, and imagination must play a great part in his work. It is from the practical and useful art employments that artists' incomes are to a great extent made, and every form of art work that is at all mechanical needs practical knowledge of detail in producing. The best methods are learned from the people actively engaged in artistic productions. Theory and accuracy are learned in the schools, but what the world wants is learned in the world. "My drawings are as good" and "My designs are as good" we frequently hear said as such and such a person's whose work is accepted. But that person probably has in his work the one thing necessary that the work of the student has not yet included.

Take ceramic work, for instance. Suppose that one has studied from the cast and from life, and has then taken a course in a school of applied design. From three to six years have, perhaps, been spent in study. Having a natural taste for decorating and a fancy for china and pottery, the student is inclined to the ceramic field of work. Some delving into the properties of mineral colors leads him to suppose that he is qualified to hold a position in a pottery as authority on shapes and decorations. At least he may be warranted in supposing he would be useful in some way in a pottery. Just in what way cannot be discovered, for every one is a practical workman. Men who command the details of a pottery must know the difficulties and limits of possibilities with clay down to the finest point, or they must be chemists with practical knowledge of glazes. It is the experience added to study that counts. An enthusiastic student who had opportunity to develop some clay in a certain part of our country came to New York to get practice in handling clay for china, with hope of making some rough ware like Mexican pottery. Being told she might be able to build a small kiln for about \$100 in which to bake the clay, she replied that "she did not think it necessary, as the Indians who made such beautiful things she was quite sure had never had \$100 to put into a kiln; they just put bricks together and baked." But they had previously had experience before they put bricks together in such a manner that they could get successful firings. The experience is a thing our lady would surely get if she attempted to start a pottery without capital, and not even the knowledge of how to handle an amateur kiln.

A branch in which a few of our ceramic artists are working is that of making designs for printed china. It is quite different from painting china. Very few things that are painted on china are adaptable for printing. Too many colors are used and the work is too complicated to pay. A design that is to be reproduced on hundreds of pieces of china must not be too pronounced, or it will

become tiresome; it must not be too decided in colors, or it will suit only a few. Printed china is for the masses. Much of it is inartistic. There is a wide field for artists to improve the designs. In doing so, they will help the potteries sell their products. Potters realize that they need artists, and will pay good prices for designs and ideas, but the ideas must be practical. Small, dainty designs are favorites, and are now to a great extent taken from French ware. Both French shapes and French designs are copied in American potteries. Simple, artistic things are recognized among rich and poor as the best, but it is difficult to find new things that are both simple and artistic.

#### CHINA FOR THE HOME.

THE enthusiasm of ceramic workers should not lead to making the home look like a bric-à-brac shop. A place where every table loses usefulness by being overloaded with encumbrances is a most uncomfortable place in which to live. Study to place ornaments so appropriately that they are charming notes of color, and seem to be in their proper places. An enormous vase on a pedestal is appropriate in a large salon or in a state apartment, but in a small parlor is sadly out of place. One I have seen is inappropriately placed at the foot of a winding staircase in a foyer hall, and suggests danger of a disastrous rapid descent against it if one should slip on the polished stairs. Study the fitness of things. The vase in an alcove would be protected, and if the room is large, would be an appropriate decoration. Shelves painted dark green or black, placed rather high in corners of a room, have the pleasant effect of making a room seem less square or oblong by breaking up the corners. It gives a certain cosiness without cluttering the room. On these shelves place fine bits of colored pottery. If you paint on underglaze, you may work out your own schemes of color on pottery to suit your room, or a vase may be covered entirely by the "dusted-on" method in color over the glaze. Cracker jars of just a few tones of rich color and china boxes of various kinds treated with heavy color in overglaze as well as underglaze are lasting bits of ceramic work that make rich ornaments. Lovely bits of color appeal to the connoisseur quite as much as complicated designs. We suggest that they be placed in contrast—a highly glazed bit of coloring near a piece that bears fine designing and painting. I always want to know what are to be the surroundings of my china, so I may plan color and design that will harmonize. I like to paint for a certain place in a room, so having opportunity to select what seems to me the most effective coloring. Underglaze can bear a great deal of light, while lustres, because of their iridescent qualities, show their colors best in a half light or a partly shaded place. The delicate shell colors of lustre are quite lost if a broad light comes directly upon them.

One very sensible piece of ceramic work for a home or studio is a tiled tea-table. Any small square table may be used as a foundation for the tiles. Cement the tiles on the top of the table and hold together with a moulding of wood or brass. Mine has seven rows of seven three-inch tiles, held together on a black table with a black



## THE ART AMATEUR.

rim of wood. The tiles are dark green in underglaze with varying depth of color. It is the safest kind of table on which to use a chafing dish, and is such a useful, clean table to have in a studio or home. Just the thinnest kind of a tea-cloth should be laid over the tiled surface for afternoon tea. This table can be used so much more freely than one with a polished-wood top. A carved table could be most appropriately finished with a tiled top. The table cannot be bought, but home talent can put one together easily. Tiles are made in so many artistic colors that they may be selected to suit the room in which they are to be used, just the same as the tiling for a mantel is selected. If Grecian borders would harmonize, the centre of the table might be made of cream tiles with a square border of soft, blending green tones, decorated with a Grecian design in black or maroon. Persian designs would work out well on table tops, and the rich colors make magnificent ornaments. Flat enamelling would be appropriate in carrying out the design, enamels floated on, not high, for it would be foolish to have any kind of raised work on a table that is meant for practical use. Flat gold could be used, but we advise a broad style of decoration without gold. Natural flowers could be painted within a design, or, if the table were white, bunches of Dresden flowers would be very pretty strewn on the tiled surface in the irregular method of the Dresden designs. If hundreds of these tables were painted, individual taste could make them all different. We advise our bright amateurs to turn their attention to this phase of ceramic painting, which gives a new use for beautiful tiles.

### LUSTRE WARE.

BY H. C. STANDAGE.

#### I.

At one time this ware was greatly in vogue, but from some cause or other its production has fallen into desuetude, and the few specimens obtainable are only to be looked for in cottage homes as ornaments for the mantel-board, alongside of the shepherd and shepherdesses so familiar to cottagers. As the possibilities of lustre ware are so great, compared with the limited palette of pigments usually in ceramic painting, there is a wide scope for the development of such styles of ceramic decoration. The essence of lustre painting consists in obtaining such an extremely fine film of painting that it shall seem iridescent. To accomplish this, the ceramic colors have to be mixed more or less with a bismuth base.

It is not intended in this article to explain the artistic capabilities of this style of ceramic decoration. What is purposed to be done is to show china painters and decorators how to prepare the colors which will produce the iridescent tints desired, leaving it to their own innate taste to evolve form and materials, of employing a combination of such colors so as to impress an individualism on the ware they adorn with their brush. Without further preamble we give below a list of

### LUSTRE COLORS.

#### GOLD LUSTRE.

##### Ingredients:

Solid metallic gold (in leaf preferable),  
Aqua regia,  
Metallic tin,  
Balsam of sulphur,  
Oil of turpentine.

*Procedure.*—Prepare the aqua regia by mixing 1 part nitric acid with three parts hydrochloric acid in a glass bottle well stoppered; or the proportion can be reversed—namely, 2 parts of nitric acid and 1 part of hydrochloric acid, fluid measure being used.

This compound is the only one which will dissolve gold: no acid, mineral or vegetable, when used singly will dissolve gold.

When the acids are mixed, for every three-quarter ounce of the aqua regia add 1 drachm of gold (apothecaries' weight) and allow it to dissolve. This mixture then forms the basis of the gold paint. Instead of dissolving the gold himself, the student can use trichloride of gold dissolved in water in the same proportions—namely, 1 drachm of gold for three-quarter fluid ounce water. This trichloride of gold is obtainable from any chemist dealing in photographic materials. It is obtained in hermetically sealed glass tubes; these are broken and the gold washed out. It is necessary to keep the gold trichloride hermetically sealed up, as it is hygroscopic—that is, capable of absorbing water from the air, like common kitchen salt does in damp weather—and consequently its strength is weakened by the introduction of such water.

To every three-quarter fluid ounce of dissolved gold add 6 grains of metallic tin, and, if required to effect solution of the tin, add just sufficient aqua regia to do so.

Meanwhile, prepare the balsam of sulphur by heating to boiling-point in a closed saucepan or covered glass beaker 1 part of flowers of sulphur and 4 parts of linseed oil (by weight), until the mass thickens to a brown, tarry-looking mass.

To use, mix one-half drachm of this balsam of sulphur with 1 fluid scruple—that is, 20 grains—of oil of turpentine, and then mix this compound with the compound of gold and tin, making the mixture in the porcelain evaporating dish (or common teacup will answer the same purpose), constantly stirring while making the mixture; as the mixture stiffens add one-half drachm of oil of turpentine, and mix. The addition of a larger quantity of gold gives a brighter effect, while more tin inclines it to a violet tinge.

#### LUSTRE GOLD

of another hue is obtained as follows:

##### Ingredients (all parts by weight):

3 parts of colophony—that is, light yellow resin,  
1 part uranic nitrate,  
3½ to 4 parts of oil of lavender.

Make the mixture in a porcelain vessel over the heat of a sand-bath. Constantly stir the mixture while adding the essential oil, and then when the mixture is homogeneous add 3½ to 4 parts more of the essential oil of lavender. This mass is then mixed with its own weight of "bismuth glass," which is prepared thus: Fuse together in a crucible 4 parts of bismuth oxide and 4 parts of crystallized boracic acid. This "bismuth glass" is the base of the lustre for all the colors given below. A brilliant yellow-gold lustre will be obtained of the above compound.

#### DARK YELLOW LUSTRE COLOR.

##### Ingredients:

48 parts of minium,  
16 " sand,  
18 " anhydrous borax,  
16 " potassic antimoniate,  
4 " oxide of zinc,  
5 " ferric oxide.

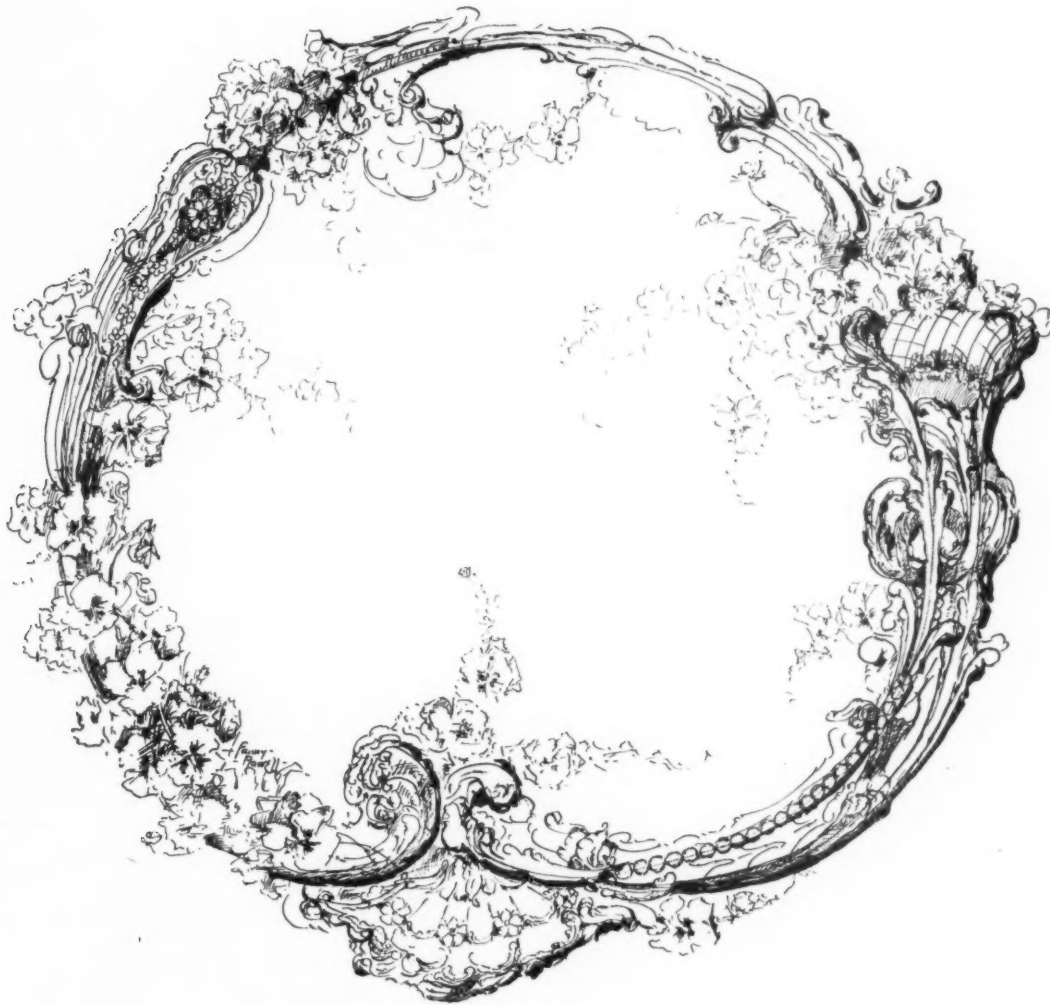
Mix all these ingredients together by sifting them several times through a hair sieve, and then fuse this in a Hessian crucible until the mass is homogeneous, when it should be at once removed from the fire to prevent it becoming a dirty yellow. Pour the mixture out on to a stone or china slab, and when cold grind up to powder. For use it is mixed with oil of lavender or oil of turpentine (resinified, if preferred), in the usual manner of ceramic painting.

A second formula for dark yellow is prepared from the following ingredients:

40 parts of minium,  
5 " white sand,  
9 " potassic antimoniate,  
2 " ferric oxide,  
2 " oxide of zinc.



THE ART AMATEUR.



CONFITURE BOX TOP AND EDGES. BY FANNY ROWELL.

## THE ART AMATEUR.



ROSE DESIGN FOR A PAINTED TILE IN MINERAL COLORS.

### SUCCESS?

#### IF YOU WORK FOR IT.

We may increase talent by determination and hard work. Confidence in one's self is as great a help to success in art as in any other pursuit. Not braggadocio nor conceit, but a consciousness of ability to conquer difficulties. Artists, as a rule, are super-sensitive and too easily discouraged. Scarcely any one who is now successfully painting china but has overcome discouraging difficulties. The most unexpected things happen in china painting. At least it is not monotonous. After a kiln is well placed and understood there is not much danger of a poor firing, but with the placing of every new kiln there is a chance that something may go wrong. Extra time spent in testing will save china being ruined. China underfired has a baked-out look that only fluxing and refiring may remedy. We cannot say a painting on china is finished until it comes from the kiln. Some vague gray effect in water-colors may be changed by time, but the firing process does the changing in mineral colors immediately. If gray is developed by the firing more blue or more yellow than it should be, the complementary color may be washed over it and the china refired. But when the color is once secured it lasts for all time, a merit which water-color and oil paintings do not possess. We may be certain that the work of china painters will live after them, as the potter's art is the oldest art.

M. F. B.—White roses became darker than you intended in your decoration because you did not commence right. Paint a white flower directly into a background, so that the shapes may be kept and yet the flowers be quite light. You began by painting the grays in the flowers. This may be accomplished with large roses where there are some decided shapes, but with the delicate baby roses in white the surrounding of the flowers, which may be developed into leaves or left shadowy, is quite important. If the flowers are to be painted within a panel, tint the space with varying tones of gray green or blue green or of yellow brown, the color quite wet with oil, and with a good sized painting brush take out spaces for flowers, and shape with a little gray, but leave much of the white china. Finish as much of the design as you can before the colors dry. There is so much beauty in the soft blending of the first colors. A light wash of ivory should be painted over the roses after they are dry to take off the crude whiteness, and a few accents placed in the centre of some of the flowers to deepen the gray with a pinkish or cream tone. The first time you try this method you will probably muddle the colors and get hard lines. Rub it off and try with more oil in the colors. If you do not succeed in getting that happy medium on your palette, of color that stays open long enough, yet dries soon after painting, we advise you to dry your painting in an oven to prevent dust settling in the paint. Too much oil mixed with color that is used thin does no harm if the painting is soon dried. It is only when oily colors are put on very heavily that there is danger of blistering in the firing.

SUCCESS FINANCIALLY.—Do ceramic artists make it? We urge regularity of work. Artists who teach know something of the necessity of regular hours. If a time comes when you have no orders, you are in a way fortunate, for you can devote your energies to whatever artistic work you have been longing to do, and in the end it will surely pay you. Paint something of your very best for exhibition. Our teachers who are leaders in ceramic

painting have done some things so remarkably well that their style is always recognized. Study these methods and interpret them in your own style. If you become only a copyist, your work will never bring good prices. Usually the work you like is the kind you may excel in. To a certain extent let your inclinations determine your scope, although the artistic person is not inclined to a line of work that is full of obstacles. Artists would not be hurt by about six months' training in a business college, although it might jar to some extent against their artistic taste.

E. M. writes: I can draw and paint in oil colors and pastels. Can I apply this knowledge to china painting?

Although you may have had a great deal of experience in other branches of art work, you will have to learn the technical parts of mineral painting before you can hope for success. If it is not possible to put yourself under direction of a capable teacher, study the methods of tinting, schemes of colors, laying on of gold and enamels that we give in *The Art Amateur*. We try to put methods very simply, so they may help and not confuse. Drawing and painting in water-colors is the best foundation for the study of mineral painting. Get a simple palette of mineral colors, such as was recently described by Cecilia Bennett in *The Art Amateur* with very clear statements of the uses of each color. Having painted in oil colors, you will be inclined to use the mineral colors too heavily. The glaze of the china will hold only a certain amount of color. The colors unite with the body of the china, and if too heavily applied will chip off either during the firing or immediately after. Another trouble the painter in oil colors who commences china painting will probably have will be to realize that the first painting on china is even more important than subsequent paintings, as the work is fixed indelibly by firing and the colors are transparent. The first painting always shows through the finished work. A flesh tint fired is not what it looks like when painted. A creamy flesh tint may develop into blooming pink or a bright yellow if mixed without knowledge of the strength of the colors. China painting is so intensely interesting that the study is not a bore, but is most fascinating. It is apt to be discouraging only to the ones who treat mineral colors as they would oils. The tricks of the colors are soon discovered, and can then be used with great freedom.

E. M. also says: I have a kiln, but do not know how to use it. Where can I find practical hints on firing?

The various kilns that are sold have printed directions for setting up and for using. Study the one that applies to your especial kiln, and then tell us what difficulties you have. Possibly it is a defective draught or you have not set it so as to obtain enough heat. Let us know if it is in packing or in firing that you are troubled. You must test your kiln a few times with only unimportant pieces of china, to be sure that you know just the heat it should be when you should turn it off.

### ART SCHOOL NOTES AND NEWS.

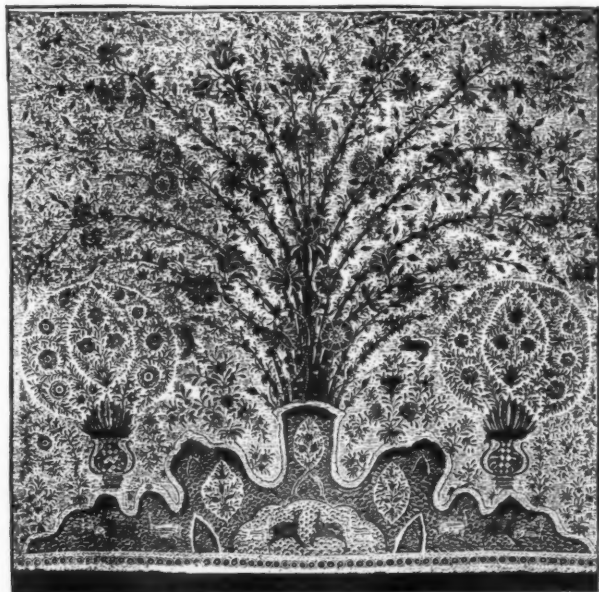
THE ninety-fifth year of the schools of the Pennsylvania Academy of the Fine Arts closed last month. The exhibition of students' work for the current year, which was opened to the public to-day, shows the high standards lived up to. The voluntary work done by the students outside of the regular classes shows more than the usual excellence of result.

At the opening of the Students' Exhibition the announcement



ROSE DESIGN FOR A PAINTED TILE IN MINERAL COLORS.

## THE ART AMATEUR.



INDIAN DESIGN FOR A PAINTED TILE IN MINERAL COLORS.

was made of the award of prizes offered annually by the academy. The First Prize for Zoological Garden sketches was given to Ella S. Hergesheimer, the Second to Helen F. Kinsey. The First Fellowship Prize for an original sketch was awarded to Charles E. Drake, the Second to J. Marin.

The subjects of the pictures in the Charles Toppan Prize Competition this year were "Work" and "Play." The First Prize of \$200 was awarded to Ella S. Hergesheimer for her picture entitled "Work." The Second Prize of \$100 was also won by a woman, being given to Clara Godwin. The Edmund Stewardson Prize for Sculpture was won by Giuseppe Donato. The amount of this prize, which is awarded annually, is \$100. Honorable Mention, carrying with it an award of \$50, was given to Mary P. Middleton.

The first Travelling Scholarship ever given to an American artist was received by Thomas Sully at the hands of the Pennsylvania Academy and the Travelling Scholarship of \$800 for a year's study abroad is still the great prize of the year. For the second time in its history it has been won by a woman, having been awarded to Paula B. Himmelsbach. Miss Himmelsbach has for several years studied at the academy, and her ability speaks highly not only for her own talents, but for the system in vogue at the academy which has turned out such well-known artists as Maxfield Parrish, William J. Glackens, Everett Shinn, Cecilia Beaux, Arthur B. Frost, Edwin A. Abbey, and a host of others.



LOUIS XV. DESIGN FOR A PAINTED TILE IN MINERAL COLORS.

### TAPESTRY PAINTING WITH POWDER COLORS.

By H. P.

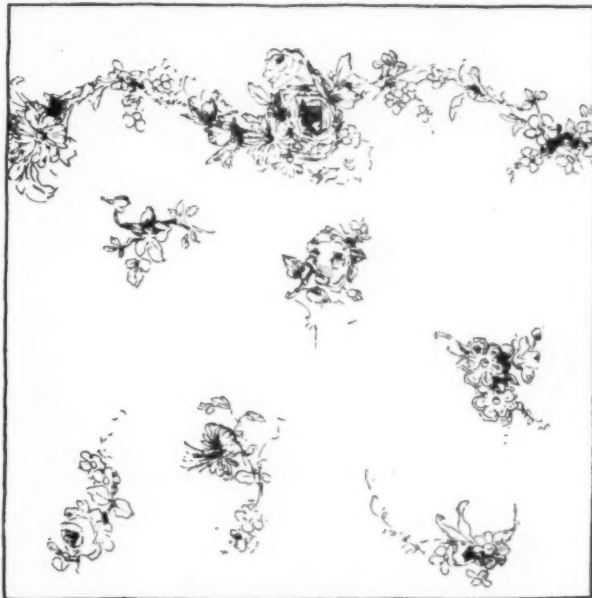
#### III.

THE study given on page 41 of this issue of The Art Amateur will make a charming wall decoration, if enlarged, upon tapestry cloth or cotton duck. If one finds it too difficult to make a free-hand drawing large enough for a tapestry painting, a pantograph, regulated at the ninth position and carefully guided, will produce a figure suitable for a piece thirty by forty inches.

A soft lead-pencil will mark upon the material, and not vanish when wet or scrubbed. This enlargement should be drawn before the cloth is placed upon the wall, as the instrument works best on a horizontal surface.

If the artist will carefully place some wrapping-paper upon the wall under the material and not scrub over the edges, the moisture or colors will not go through to injure the wall-paper. See that the edges are cut regularly and the piece is stretched plumb, that the figure will be in the proper pose when completed. With a small scrub or hand brush wet in clean, soapy water go over the entire surface and allow it to dry a little before beginning to paint.

During the wait of fifteen or twenty minutes dilute some medium with three parts water and prepare all colors necessary for the design by softening with a few drops of medium. Lay on a thin wash of flesh tint over the face and neck, a little Vermilion on the cheeks, a delicate blue wash over the part of the face in the shadow, also under the chin, and scrub with a dry, clean



DRESDEN DESIGN FOR A PAINTED TILE IN MINERAL COLORS.

brush; the lights first, then the shades. Treat the arms likewise—a wash of Flesh, thin Blue over the half tones, and Venetian Red for darker portions. Use Yellow Ochre and Raw Umber for the hair, a touch of Chrome Yellow and White where the sun lights it up.

Mix Cobalt and Carmine gradually until a warm violet color is obtained, and lay it over the dress, except where the lights on the chest and folds are indicated; add a bit more Carmine, and apply very thin to these portions. Scrub to blend, but not enough to lose forms of lights. Make the shadow side of the gown darker by adding a second wash, and put on the stripes with dashes of Pale Yellow. A place for the poppies must be left, but the other flowers and leaves may be painted over the hair, dress, or background, using White if necessary.

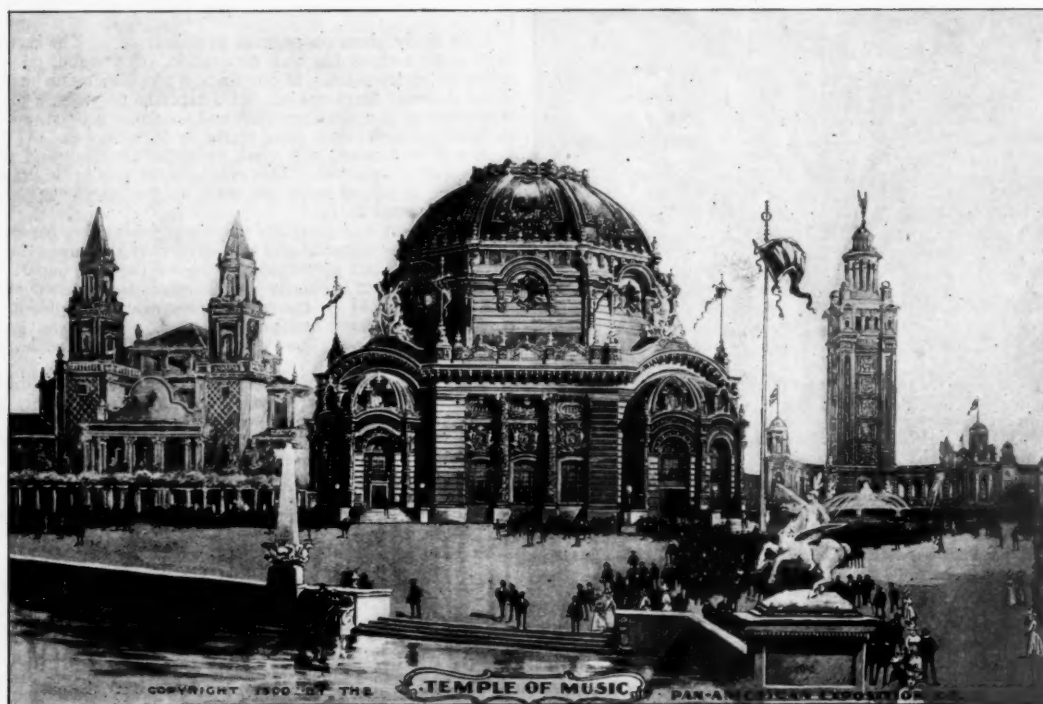
The willow tree must be of yellowish green and the trunk smooth-grained, of a gray brown color. Use Cobalt and Umber for this and these colors with green for the dark, woody effect in the background.

Preserve the opening between the trees on the left to show a glimpse of bright blue sky. The water in the distance partakes of the colors in the bank; beyond, in the foreground, the darker streaks are mapped in with Cobalt, to which a little Chrome Yellow has been added, and scrubbed while damp or with a damp brush to cover the lighter portions. White must be added here and there to produce the shimmer of the water.

The iris and plants near the figure, the yellow flowers in the garland, and the red poppies with their dark stamens all add to the graceful figure, but the beautiful blue eyes and the sweet expression of the mouth will be essential to a pleasing picture.



# THE ART AMATEUR.



TWO OF THE BUILDINGS AT THE PAN-AMERICAN EXPOSITION.

## THE ART AMATEUR.

The flesh tone being dry, with a small brush put the eyebrows and lashes in with Umber, a bit of Vermilion in the corners, line of Venetian Red over and shade of Blue under the eyes; shade the eyeball slightly with Blue, the iris in two shades of Blue, make the pupil very dark, and lastly add a dash of white light.

Paint the nostrils Venetian Red, the upper lip Vermilion, the lower lip very delicate Carmine, the line of opening Carmine and Venetian Red. Intensify the shadows by the hair, side of the nose, corners of the mouth and under the lip and chin with Blue or Venetian Red. If any part of the flesh needs to be lighter in tone, apply a thin wash of flesh tint mixed with white.

### PAN-AMERICAN EXPOSITION BUILDINGS.

The Temple of Music, designed by Esenwein & Johnson, of Buffalo, for the Pan-American Exposition, will cover a plot of ground one hundred and fifty feet square and will be located on the northwest corner of the Esplanade and the Court of Fountains. The exterior of this handsome building will be treated architecturally after the style of the Spanish Renaissance. It will be octagonal in shape, with octagonal pavilions at each corner. The main entrance will be through the pavilion on the corner of the Esplanade and Court of Fountains. Each of the façades of the main building will have a richly ornamented colonnade. Between the columns will be large window openings and ornamental panels, each bearing a portrait bust of some famous musical composer. The cornice, frieze, and balustrade of the main building are designed in a florid adaptation of the Spanish Renaissance, and the balustrade will carry tablets bearing the names of noted musicians and composers and at intervals will have posts surmounted by flagstaves. On the corners above the pavilions will be groups of statuary representing music, dancing, and so forth.

The chief features of the drum of the dome will be star-shaped windows resembling those seen in the ancient Spanish mission buildings. These windows will light the interior of the auditorium. The dome and the roofs of the pavilions will be richly gilded. Gold and brilliant coloring will be freely used in all the exterior decoration. The crown of the dome will be one hundred and thirty-six feet above the grade of the Court of the Fountains, and the Temple and its pavilions will form a very attractive part of the landscape scheme of the entire group of Exposition buildings.

The Propylæa will mark the northern boundary of the Plaza and the extreme northern limit of the Grand Court. This elaborate and beautiful architectural ornament will serve the purpose of a colossal screen, shutting out from the Exposition the noisy and smoky reminders of the toil and care of every-day life. The Propylæa is a magnificent creation, treated with fine artistic skill. The combined work is five hundred feet long, consisting of two massive arched entrances or gateways at the extreme eastern and western ends of a long, gracefully curved colonnade. These gateways are thirty-six feet wide and fifty-four feet high. Two open towers surmount the sides of each arch, and above the twenty tall Ionic columns that form the colonnade is a pergola or arbor, over which growing vines will wind their delicate tracery of green. Behind the colonnade will be the railway station, reached by a broad promenade. In the spaces between the great columns statues will be placed, showing their outlines distinctly against a background of color.

### TO PAINT JACQUE ROSES.

FOR WATER-COLOR PAINTING.—To paint the jacque roses in natural colors lay in with a wash of Crimson Lake, deepening with Prussian Blue in the shadows. Wipe out the highest lights, and wash over with Cobalt Blue, a very thin wash, just to give a bluish dash of color to the red flowers. Where the sunshine strikes jacque roses, the effect can be obtained by using Rose Carthame, a very powerful color, to be used only delicately. Crimson Lake is the best color for the general tone of the flowers. Paint the leaves with Sap Green, Olive Green, Blue, Ochre, and Brown, and the stems with light tones of green and the reddish tone of Crimson Lake, very thin, in a wash over a light green wash.

TO PAINT IN OIL COLORS, use the same colors. Commence by laying in with Crimson Lake and Rose Carthame, mixed with drying oil, for both colors are slow driers. Do not use white until the last touches in modelling the flowers. Have a gray background, indicating the lattice-work of an arbor with darker gray and green. Make gray by mixing Cobalt, Cadmium, and Vermilion. You think at first it will not make gray, but it will, and a most satisfactory, clear gray that is not fleeting.

TO PAINT IN MINERAL COLORS, adapted to tiles for mantel, mirror, or the border of a room or garden. Use Dresden Royal Purple and Rose Pompadour for the roses, with Rose in highest lights. For the greens Moss Green and Sap Green, with reddish browns. A tiling for the top of a porch table is very appropriate decorated in this way, and a frieze for a porch or garden. Tiles are such permanent decoration, that they are quite as serviceable out of doors as well as indoors.

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**ROOM FORTY-FIVE**, by W. D. Howells. A most amusing farce, the scene of which is laid in Room No. 10, in the Summertop Hotel, and recounts the experiences for one night of Mr. and Mrs. Trenmore, who are assigned to a room overhead of a stout gentleman with pronounced snoring proclivities. (Houghton, Mifflin & Co., 50 cents.)

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The first work to bear the imprint of Noyes, Platt & Company will be the official illustrated catalogue of the Fine Arts Exhibit of the United States at the Paris Exposition, which is to be published immediately, both in English and French editions, under a concession from the United States Commission.

**EMPERESS OCTAVIA**, by Wilhelm Walloth, translated by Mary J. Safford, is a historical romance of the time of Nero, in which appear several of the characters prominent in "Quo Vadis." But they are regarded from another point of view. In "Empress Octavia" the persecution of the Christians forms the background of the tale and Nero's plot against his empress the main subject. Petronius is the tyrant's cynical and heartless adviser. The hero, a sculptor, innocently involved in the plot against the empress, is not a very heroic character, and the tragical outcome of the plot is rather tamely told. Nevertheless, the book gives a vivid picture of a most interesting time, the descriptive passages being of more than ordinary merit. It seems intended as a warning that art does not of itself save people from immorality. (Little, Brown & Co., \$1.50.)

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#### TO STRETCH WATER-COLOR PAPER.

R. McD.—Procure a drawing-board which has been varnished, or cover it with oilcloth. On this place a sheet of blotting-paper. This paper must be larger than the water-color paper for the reason that the extra piece will be useful for removing water or color from the brush. The blotting-paper must be thoroughly wet and the water-color paper must be moistened long enough to allow it to stretch. Then press them both on the board with a towel or piece of clean paper. Should the paper begin to bubble, it is because it has not been allowed sufficient time to stretch itself. In that case raise the paper and dampen it again under the bubbles, where it will be found to be dry. The paper should remain in good condition for at least three hours and will not bubble during the painting. In case you are painting in a heated room or out of doors, it is necessary to secure the paper with rubber bands or thumb-tacks to the drawing-board. The former are best. All drawing on the dampened paper should be done with a brush, as it would be difficult to eradicate pencil-marks. In case you are not accustomed to this mode of drawing, the drawing can be made in pencil before the paper is moistened. The best colors to draw in with is Cobalt Blue; Rose Madder is equally easily washed out. In painting faces use Rose Madder, Yellow Ochre, Hooker's Green No. 2, Cobalt Blue, Vermilion, and Raw Sienna. There is no such thing as a stippling brush in water-colors. A good red sable, medium-sized, will answer all purposes, although bristle brushes are very useful later on. Use to begin with Whatman's 140-lb. hot-pressed paper. A thinner paper can also be used with good effects. Learn from the start to use plenty of water, as that lends the greatest charm to the medium. Plenty of color must be used as well, or the work will fade out when dry.

#### CANVASES AND THEIR PREPARATION.

M. G.—According to Professor Church, smooth texture of surface is favorable and rough texture unfavorable to the preservation of pictures. In the priming of canvas lead white is used, and since this contains minute particles of sulphur, it causes, in course of years, a brown appearance, owing to the formation of lead sulphide, and the greater the amount of sulphur the browner the tint which the canvas assumes. A simple remedy to get rid of this objectionable brown color is the employment of peroxide of hydrogen, which should be applied thus: Pour some of this peroxide of hydrogen (hydroxyl of the chemist) on a sheet of blotting-paper laid on the canvas, and then cover this sheet with a few more layers of blotting-paper, and after this wash the canvas. The rationale of this restorative process is that the hydroxyl gives up oxygen to the plumbic sulphide, whereby it is changed to white plumbic sulphate.

#### TO RESTORE WHITENESS TO SILVER.

F. R. J.—The best way for restoring the original dead or lustrous whiteness of silver goods, lost or impaired by exposure to sulphurous atmospheres or by having been too often and, perhaps, carelessly cleaned, is effected by annealing in charcoal fire or before a flame of the gas or oil-lamp by means of a blowpipe, which destroys all organic matter adhering to the surfaces of the articles, and at the same time oxidizes on the surface the base metal or metals with which the silver is alloyed. The articles are allowed to cool, and are then immersed in a boiling, or at least hot, solution, consisting of from one to five parts of sulphuric acid and twenty parts of water. The quantity of acid depends on the quality of the silver the articles are made of—the coarser the silver the more acidulated. The boiling in this solution has the effect of dissolving the extracted deposit of oxide and leaving a coating of pure or fine silver on the surface. The time for allowing the articles to remain in the solution also depends on the quality of the silver; while good sterling silver will be whitened in almost an instant, commoner silver will take a minute or even longer; care is, however, to be taken not to allow the articles to remain too long in the solution, which would turn the surface into an unsightly grayish color, and the manipulation will then have to be commenced afresh. If the silver is very common, the articles will require to be repeatedly treated in this manner before the desired whiteness is obtained, and in some cases will even have to be silvered galvanically. As soon as the desired whiteness of the articles while in the acid is observed, they are removed and quickly thrown into lukewarm water. It is advisable to have an additional vessel with warm water at hand to place the articles in after having been removed from the first. The articles are then immersed in boxwood sawdust, kept in an iron vessel near the stove or any warm place, when, after thoroughly drying in the sawdust, the articles will be found to look

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like new. Any places on the articles desired to look bright are  
burnished with a steel burnisher. The annealing, prior to placing  
the articles into the acid solution, requires some care and atten-  
tion, or else the workmanship of the goods will be irretrievably  
spoiled; it is first of all necessary to closely examine the articles,  
whether they have been *soft-soldered* previously, as under such  
circumstances they are unfit to be annealed, since the heat neces-  
sary for annealing would burn the solder into the articles and  
produce blemishes past remedy. It is, secondly, necessary to  
remove all stones, steel, or any material *not* silver or liable to be  
injured in the fire, and it is also advisable to remove pins  
(tongues) from brooches, or spiral springs attached to some  
showy ornaments to produce a shaking or trembling, greatly  
admired in artistic jewelry, in order to preserve the hardness of  
the pins and the elasticity of the springs. After being satisfied  
that these precautions have been observed, and that the articles  
are, without risk, fit to be annealed, another precaution, and  
especially for those not accustomed to such work, will be of great  
utility to observe, which is to prevent both over and underheat-  
ing. If the article be overheated, it is liable to melt, and if  
underheated, the organic matter adhering is not effectually de-  
stroyed and the surface not sufficiently oxidized. In order to  
obtain the required degree of heat, and running no risk of either  
over or underheating, the article is held with a pair of pincers  
very close over the flame of the lamp, so as to be covered with  
soot all over, and then exposed before the blast of a flame, by  
means of a blowpipe, until the soot burns or disappears, when  
sufficient heat has been obtained. Attention to this last precau-  
tion will greatly assist the manipulation and prevent occasional  
accidents.

Silver ornaments which have merely become oxidized by ex-  
posure in a sulphurous atmosphere, and not by repeated cleaning,  
are restored by simply brushing with a clean toothbrush and  
a little carbonate of soda.

## TREATMENT OF DESIGNS.

### DECORATION FOR A MUSIC PORTFOLIO.

This design can either be used for pyrography on leather or  
for water-color drawing on wood. For a music-stand, if for  
pyrography, the drawing should be transferred by rubbing old  
rouge upon the back and then tracing with a stylus. The rouge is,  
perhaps, the best for most leather work. For water-color draw-  
ing upon wood, maple should be the wood selected, but sweet  
gum and American bass are also good. This will be determined  
according to the colors used. Sweet gum, if a variety of colors;  
or bass, if sepia or black only are used. Any spirit varnish can  
be used as a finish. Apply it with a white camel's-hair brush  
well charged with the varnish, which should be thin.

### HANDKERCHIEF BOX.

The handkerchief box, if executed in flat chasing, should be  
fastened to the wood box with brass escutcheon pins, holes being  
drilled in the edge of the metal about a quarter of an inch apart  
and about an eighth of an inch from the edge. Two textures of  
matting should be used to make the design effective.

### THE CLOCK CASE.

For the clock front, if the design is to be worked in pyrography,  
the wood used should be three-eighths of an inch clear maple.  
The construction should be the first consideration. The outline  
of the design is saw-pierced out. The edges and front are finished  
with No. 00 glass paper. The shelf should now be cut out for  
the clock to rest upon. This design is intended for an ordinary  
American metal clock. The clock should be procured before the  
shelf is glued on, so as to determine the height of the shelf. This  
is so that the hands will be even with the centre hole when the  
shelf is put in place. The piece of wood must be sawn out the  
same shape as the bottom part of the front to act as a back sup-  
port. When gluing up, the piece that forms the hole can be held  
together with three-quarters of an inch brads. Should it be  
desired, the numerals might be cut away and the original clock  
face inserted. If this should not be done, some of the wood at  
the back must be cut away, so as to allow the clock face, if the  
glass is removed, to come close up, to allow room for the hands  
to move. The transferring of the design should be done with  
a soft lead-pencil, rubbed upon the back of the design and then  
traced. The etching can all be done with one point, care being  
taken to keep the lines of one thickness. Finish with spar varnish.  
I find this best for the protection of thin woods, as it is a pre-  
ventive of moisture and warping. To finish in metal, the con-  
struction should be the same as above, but in place of the glue  
the joints must be soldered or riveted together, the metal being  
angled for about one-half an inch. That is to say, the shelf  
will be angled and soldered to the front, and the back support  
angled and soldered to the shelf. Now to do the chasing. Take  
a piece of twenty-two gauge metal a little larger than the size of  
the design and trace the design as previously explained in the  
articles on metal work. The method of flat chasing will be found  
under the same heading in this issue.

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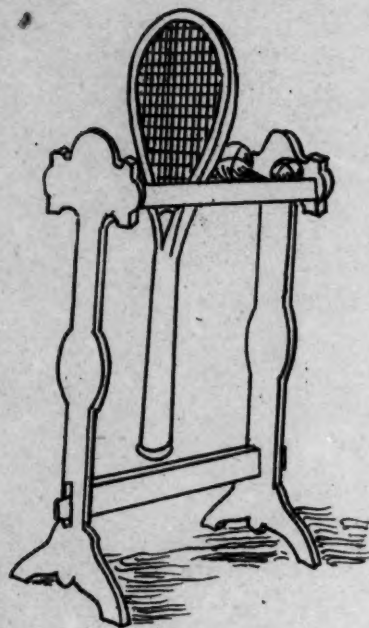


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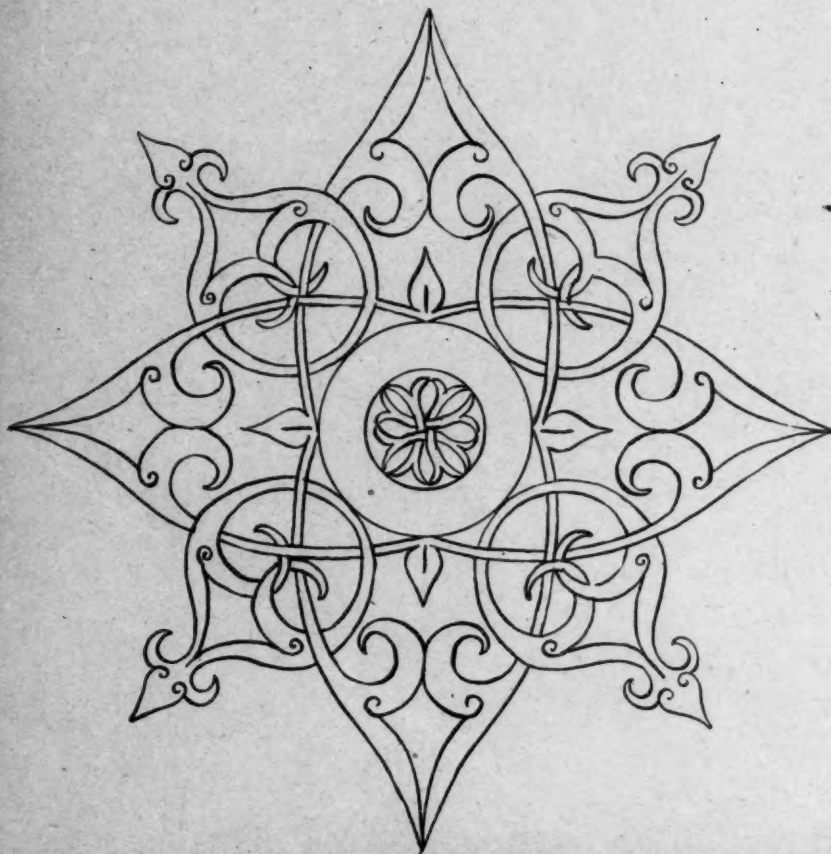
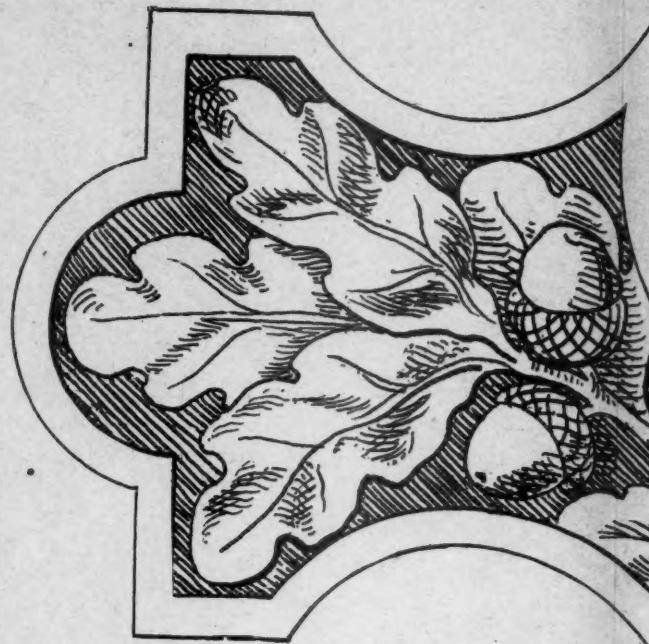
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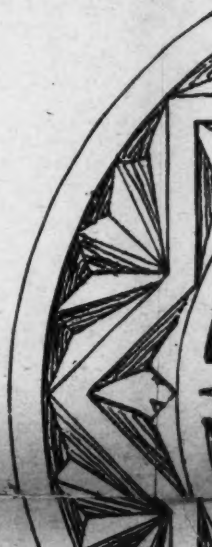
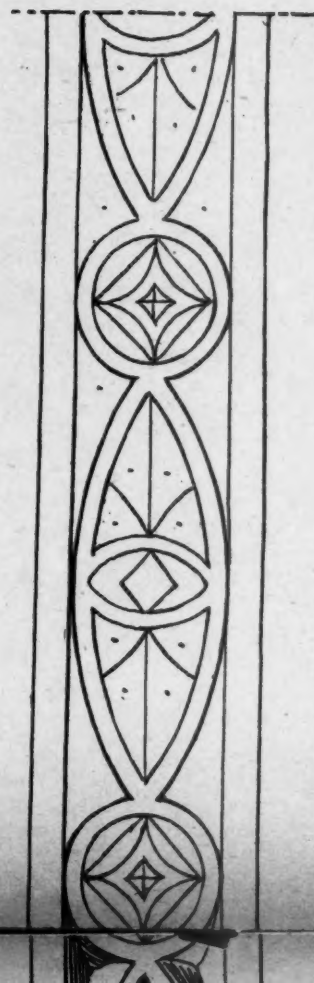
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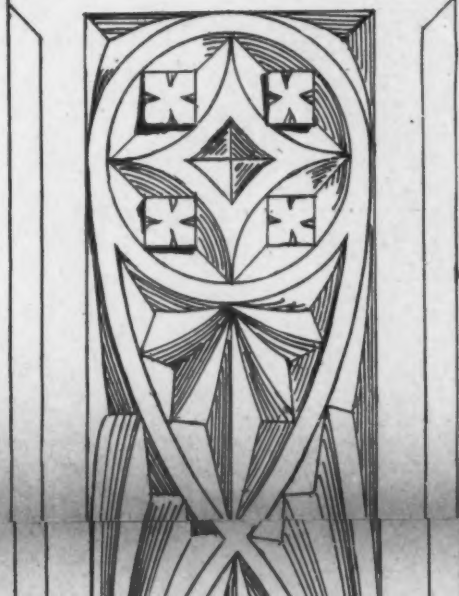
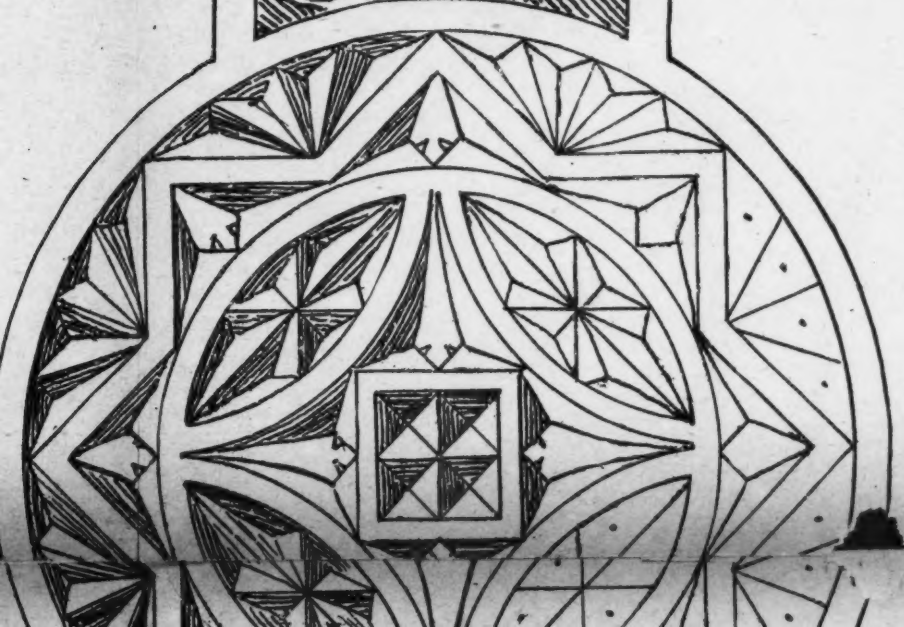
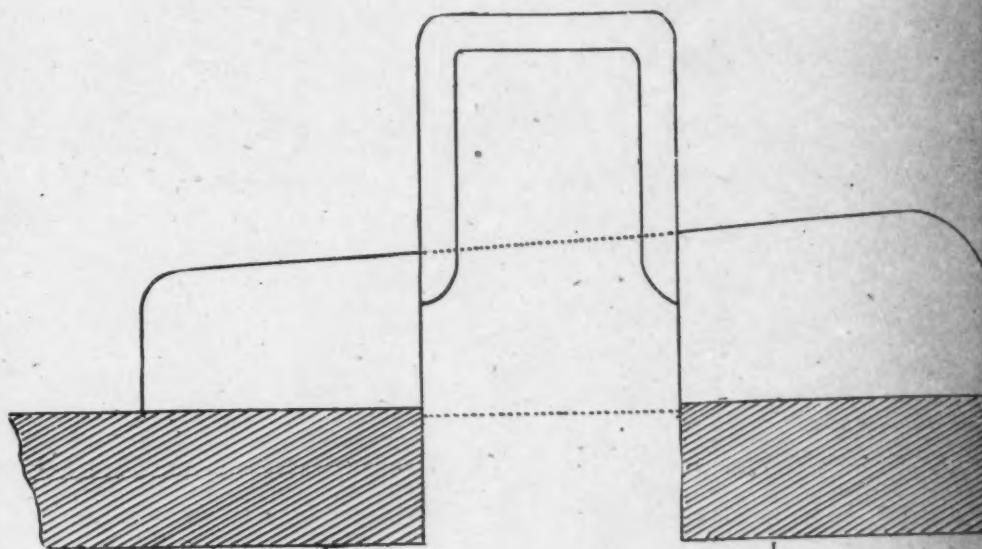
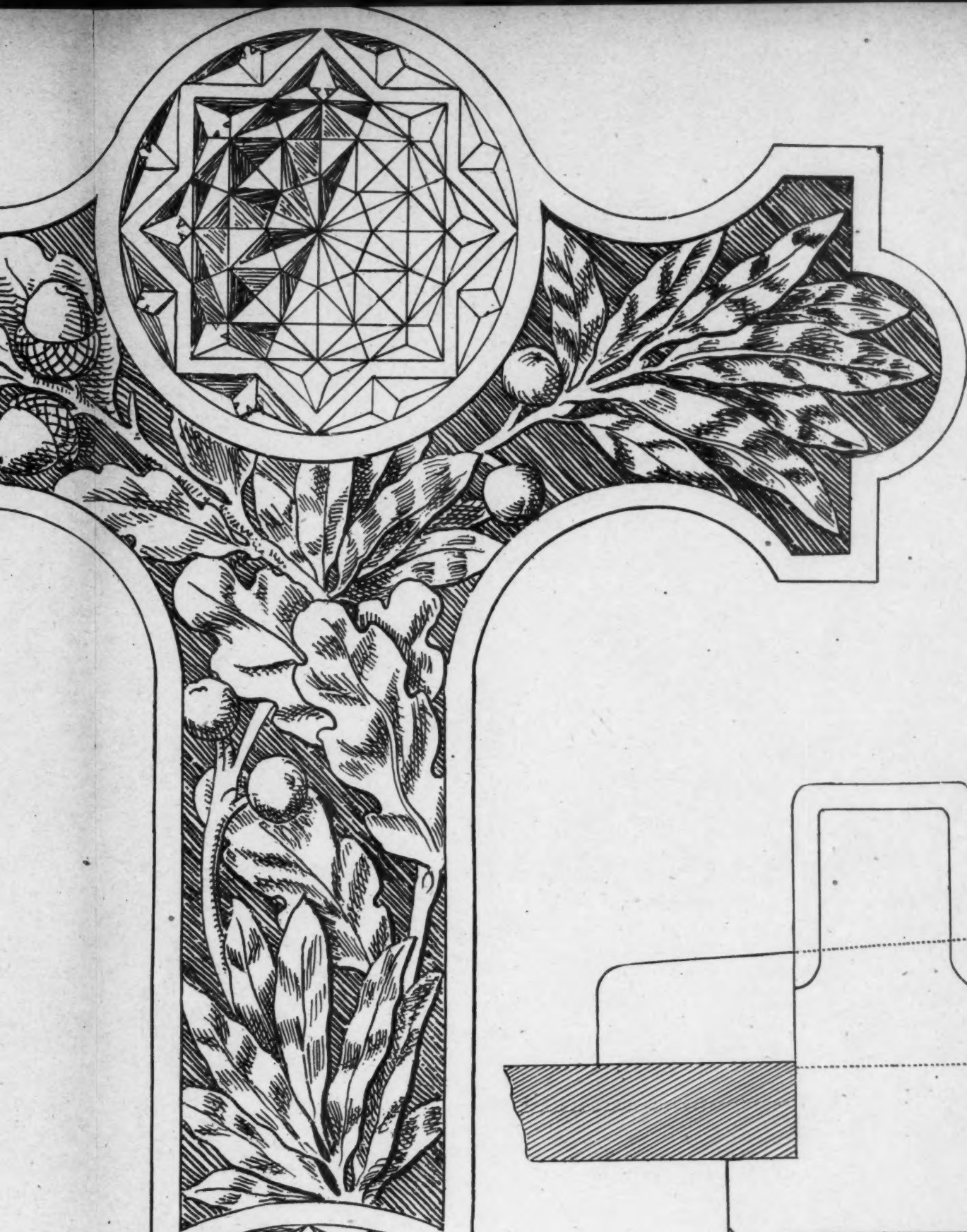
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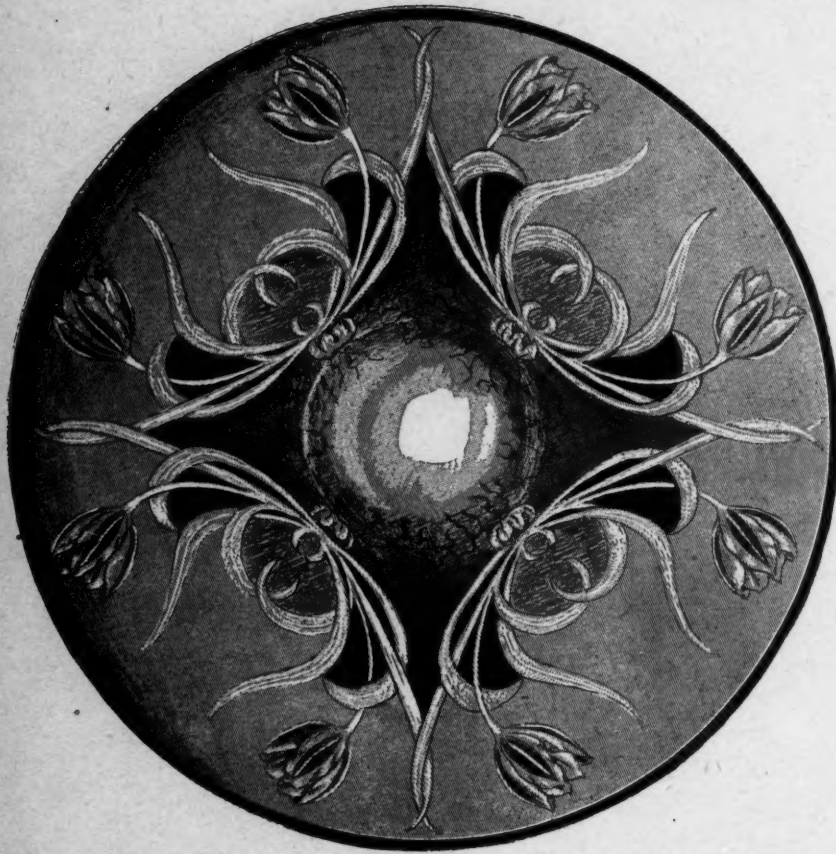


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